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ABSTRACT

This report looks at the performing artist labor force. Trends in employment, earnings, and geographic distribution of performing artists from 1970 to 1990, are examined. Focus is on three principal occupational groups: actors and directors; dancers; and musicians and composers. Major data sources are described. A summary of findings indicates that during the period from 1970-1990: (1) performing artists as a work force grew 50% faster than the national labor force; (2) intermittent work periods, which are characteristic of the performing arts profession, increases the likelihood that the number of this labor force is being undercounted; (3) performers' unemployment rates consistently exceed the national average and long-term unemployment and frequent cycles between employment hampers the full utilization of this work force; (4) technologies which substitute for live performances have affected employment in the performing arts industry; (5) performers as a group increased their income levels, but gains are not equally shared and earning levels depend on the type of work performers do; and (6) performing artists tend to cluster in the West and Northwest of the United States, areas which also have the highest rate of unemployment for performing artists. An increase in the work force in the South is a significant trend. Recommendations are given for improved data collection. An appendix includes discussions about general economic and technical issues, an annotated bibliography, and data tables produced from the data sources. (NP)

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Employment and Earnings of Performing Artists: 1970 to 1990

DRAFT REPORT
May 1995

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EXECUTIVE SUMMARY

The performing arts have become an increasingly important part of American life in recent decades, at least as measured by their growing presence in our culture. Between 1965 and 1992, the number of professional dance companies in this country has leaped from 37 to more than 250, and their audience has burgeoned from 1 million to over 16 million.[1] The expansion of professional nonprofit theatres can only be described as dramatic, with 1992's count of more than 400 theatres representing a greater than sevenfold increase over the number of theatres in 1965.[2] Although Broadway and road shows account for a shrinking proportion of professional actors' employment, resident theatres and other forms of professional theatre are expanding.[3] As a percentage of total gross national product, the motion picture industry grew by one third between 1969 and 1989, amusement and recreation services grew by half, and radio and television broadcasting similarly increased by half.[4] Meanwhile, the number of professional orchestras has doubled, and opera companies have grown fourfold since the mid-1960s.[5]

The number of performing artists in the work force has also shown steady growth. From 1970 to 1990, performing artists as a group grew 50 percent more quickly than the national labor force and slightly faster than other professional occupations. The growth was strongest in the dancers and actors-directors occupations, which were among the fastest growing of all artist occupations. The musicians-composers occupation did not share in that rapid growth, with their numbers leveling off during the 1980s.

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[1] National Endowment for the Arts, *The Arts in America, 1992*. Washington, DC: NEA, 1993. p. II-2.

[2] *Ibid.*

[3] Data from Actors' Equity Association, cited in Westat, Inc., *1992 Addendum to 1989 Sourcebook*, Washington, DC: NEA, May 1992, Table 4-12, p. 4-31.

[4] US Department of Commerce, Bureau of Economic Analysis, statistical tables appearing in Westat, Inc., *1992 Addendum to 1989 Sourcebook*, Washington, DC: NEA, May 1992, Table 1-1c, p. 1-10.

[5] NEA, *The Arts in America, 1992*, p. II-2.

Union survey data has shown musicians are more likely than other performers to rely on income from jobs outside their arts profession. In 1980, only 26 percent of musicians received all of their income from performing arts work, as against 32 percent of actors and 62 percent of dancers.

The diminishing growth rate for musicians counted in the Census may partly reflect the difficulty of identifying artists when they spend time working in non-arts occupations. A musician who plays nightclubs on weekends but supplements that income by waiting tables will show up in the Census as a waiter if he or she spent more hours waiting tables during Census Week. The intermittent work periods that are characteristic of the performing arts professions increase the likelihood of undercounting these artists, and the likelihood of an undercount grows stronger in occupations where artists hold more outside jobs.

Throughout the last two decades the nation has had a large labor reserve of performing artists who cannot find work in their profession. In 1990, when the national unemployment rate was 5.3 percent, the rate for actors and directors was 13 percent; for dancers, 7 percent; and for musicians and composers, 6 percent. Performers' unemployment rates consistently exceed the national average, but each performing arts occupation has experienced its own unemployment trends. The rate for musicians and composers, although somewhat higher than the national rate, rose and fell over the 1970-90 period following the national unemployment trends. For actors and directors, unemployment held at approximately twice the national rate in 1980 and 1990. For dancers, however, unemployment has consistently improved over the twenty years, moving down from nearly three times the national rate in 1970 to within two points of the national rate in 1990.

Though musicians and composers had somewhat lower rates of unemployment than other performers, those who experienced unemployment in 1990 were out of work longer than other performing artists, and longer than unemployed musicians had been ten years earlier. About one out of eight unemployed musicians and composers had been without a job for two to five years in 1990, about three times the rate for actors and directors and twice the rate for dancers. For all performing artists, though, long term unemployment continues to hamper the full utilization of this segment of the work force.

Survey findings from 1980 suggest that the labor reserve is further increased by the discouraged worker phenomenon; that is, by performing artists who leave the labor force because they believe no jobs are available. At least 5 percent of actors and musicians were found to be discouraged workers in that year, with a smaller proportion of dancers fitting this description.

Performers cycle more frequently between employment and unemployment than other workers overall. More than three out of five actors who had any unemployment in 1980 were out of work for three or more periods, as were more than one out of two musicians and nearly one in three dancers.

Dancers are the performers least likely to work a full year. For those who worked anytime in 1989, their median number of weeks worked was 39, compared to 50 weeks for actors and directors and 48 for musicians and composers. Musicians and composers were the most likely to report that they were self-employed.

The principal industry of employment for performing artists continues to be the "theatres and motion pictures" industry. During the 1980s, however, the number of musicians in the "theatres and motion pictures" industry declined, suggesting that technologies which substitute for live musical performances have affected employment for musicians and composers in that industry.

The industry in which actors showed the greatest growth during these two decades was in "radio and television broadcasting and cable." Even the addition of directors cannot account for the fifty-fold jump in their numbers in this industry.

Performers as a group increased their income levels over the 1970-90 period, but the gains were not equally shared. Actors and directors' median earnings in 1989 were $22,000 according to Census data, up from about $12,600 ten years earlier. Census data showed one-fourth of actors-directors earning less than $10,000 in 1989. In contrast, union pension records, which look only at earnings in the acting profession, showed nearly nine out of ten actors receiving less than $10,000 in 1990. This suggests the large extent to which actors must supplement their arts income with outside jobs.

Dancers' earnings tended to be the lowest in the performing arts. Although their median earnings grew from about $5,400 to $8,500 between 1979 and 1989, nearly a third of dancers earned less than $5,000 in 1989. Musicians and composers fared better than dancers but not as well as actors and directors. The median earnings of musicians and composers rose from $5,600 to $9,900 between 1979 and 1989, and the proportion with earnings of less than $10,000 dropped by nearly a third. The earnings of dancers did not keep up with inflation during the 1980s.

Personal earnings levels from acting are extremely volatile, marked by peaks and valleys, as can be seen by looking at union pension data over time. One out of five actors who had paid work in their profession in 1990 did not have any acting income two year later. Half of those who did have earnings received less than they did two years before. A small proportion went from zero to $60,000 or more in two years.

Earnings levels depend in part on the type of work performers do. Television work paid better for the members of one actors' union, while theatrical engagements were most rewarding for union musicians.

Performing artists tend to cluster in the West and Northeast Regions of the United States, particularly in the New York and Los Angeles metropolitan areas. Although they live there to be close to the historic centers of performing arts employment, these areas also have the highest rates of unemployment for performing artists. As the number of performing artists grew during the last two decades, so did their geographic distribution. The relative increase in the performing artist work force in the southern part of the country has been one of the most significant geographic trends of these twenty years.

INTRODUCTION

In 1970, the experienced civilian labor force[6] numbered 79,801,605 according to the 1970 US Census of Population and Housing. About 1 in 100 of those, roughly three-quarters of a million (736,960), were artists (see Table 1). Artists, as a group, participate in our economy in a way unparalleled by the rest of us. Most of us are involved in the creation of the daily necessities of life, such as they have become late in the twentieth century. But artists are different, they participate in the creation of our culture. From architects to dancers, authors to actors, no other group's impact is more immediate and pervasive: the spaces in which we work and live, the songs we hear on the radio, the books and magazines we read, the ads and artwork we view, and the television programs and movies we watch.

By 1980, the experienced labor force had increased by 30.4 percent to 104,057,985; a substantial increase of nearly 3 percent per year (see Tables 1 and 2). The labor force grew at this high rate largely for two reasons: (1) the baby boom generation continued to enter the labor force and (2) the 1970s saw an increased participation of women in the labor force (see Appendix Tables B-1 and B-2). The number of artists increased dramatically as well to just over a million (1,085,693) in 1980, growing an average of 4.0 percent per year from 1970 or 47.3 percent over the entire decade. The growth rate of artist occupations was high in the 1970s for the same reasons the overall growth rate of the labor force was high; but the artist growth rate was higher than the national average because it reflected one other significant trend: the

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[6] The labor force is composed of those who are employed (defined as having a job independent of whether the person is at work or not) and of those who are unemployed (defined as not having a job *and* looking for one *or* having been laid off and awaiting recall). The *experienced* labor force differs from the "labor force" by excluding those who are looking for jobs but have no work experience. The *civilian* labor force excludes those in the armed services.

Table 1. Experienced Civilian, Professional Specialty, Artist and Performing Artist Labor Forces. 1970, 1980, and 1990.

	1970	1980	1990
Experienced Civilian Labor Force (ECLF)	79,801,605	104,057,985	122,473,499
Professional Specialty Occupations	8,800,210	12,275,140	16,647,688
Artist Occupations	736,960	1,085,693	1,671,277
Performing Artist Occupations	147,138	220,930	279,506
Professionals as a percent of ECLF	11.0%	11.8%	13.6%
Artist Occupations as a percent of ECLF	0.9%	1.0%	1.4%
Artist Occupations as a percent of Professionals	8.4%	8.8%	10.0%
Performing Artists as a percent of Artists	20.0%	20.3%	16.7%

Source: Ellis and Beresford, 1994.

increasing importance of the service sector and professional specialty occupations in the US economy. This trend continued in the 1980s.

By 1990, the national labor force growth rate had returned to a more modest 1.6 percent annual average when the Census counted 122,473,499 in the experienced civilian labor force. Although the growth rate of professional specialty occupations remained higher than average through the 1980s, it too slowed down to 3.1 percent per year. Unlike the broad trends either nationally or for professional specialty occupations, the growth rate of those in artist occupations actually increased in the 1980s to 4.4 percent. By 1990, there were more artists as a whole and more artists as a proportion of the experienced civilian labor force and as a proportion of professional specialty occupations. The significance of artists in the work force increased.

Not only were there more artists in 1990 than in 1970 but the mixture of artist types — "word" artists, "visual and design" artists and "performing" artists — in the work force changed over the two decade period reflecting, perhaps, a change in their relative contributions to our culture. In 1970, word artists (authors mostly and announcers) constituted 8 percent of all artists (excluding "other" artists and teachers of the arts) but by 1990, they were 11 percent — the fastest growing group with an annual growth rate of 5.8 percent from 1970 to 1990 (see Table 3). Visual and design artists (architects, designers/decorators, photographers and painters/sculptors) continued to be the largest group and slightly increased their relative importance in the artist labor force from 69 percent to 71 percent with an annual growth rate of 4.7 percent. Performing artists (actors/directors, musicians/composers, and dancers) fell from 23 percent of all artists in 1970 to 18 percent by 1990. Nevertheless, the number of performing artists in the experienced civilian labor force increased at an annual average growth rate of 3.3 percent from 1970 to 1990, a rate that surpassed the national and professional specialty labor force rates of growth over this period.

Table 2. Growth Rates of the Experienced Civilian, Professional Specialty, Artist and Performing Artist Labor Forces. 1970 to 1990.

	1970-1980	1980-1990	1970-1990
	Overall Growth Rate		
Experienced Civilian Labor Force (ECLF)	30.4%	17.7%	53.5%
Professional Specialty Occupations	39.5%	35.6%	89.2%
Artist Occupations	47.3%	53.9%	126.8%
Performing Artists Occupations	50.2%	26.5%	90.0%
	Average Annual Growth Rate		
Experienced Civilian Labor Force (ECLF)	2.7%	1.6%	2.2%
Professional Specialty Occupations	3.4%	3.1%	3.2%
Artist Occupations	4.0%	4.4%	4.2%
Performing Artists Occupations	4.1%	2.4%	3.3%

Calculated from Table 1.

Table 3. Proportion of Design and Visual, Word, and Performing Artists in the Artist Labor Force and Growth Rates. 1970 to 1990.

	1970	% of Total	1990	% of Total	Average Annual Rate of Growth
Design and visual artists	440,997	69%	1,109,958	71%	4.7%
Word artists	53,694	8%	166,999	11%	5.8%
Performing artists	147,138	23%	279,506	18%	3.3%
Total artists except art teachers and other artists	641,829	100%	1,556,463	100%	4.5%
Art teachers and other artists [1]	95,131		114,814		0.9%

[1] Art teachers and "other" artists have been excluded from the totals because the category "art teachers" has shown irregularities (detailed in Ellis and Beresford, 1994). For this reason, the proportion of performing artists in the artist labor force shown in this Table differs from that shown in Table 1.

Source: Ellis and Beresford, 1994

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This report takes a closer look at the growing performing artist labor force. It examines trends in the employment and earnings of performing artists and their geographic distribution from 1970 to 1990. Its focus is the three principal occupational groups that make up the performing artist labor force: actors and directors, dancers, and musicians and composers.

The first section explains the major data sources used as well as their advantages and disadvantages. The second section analyzes the important employment and earnings characteristics of performing artists (labor force status, geographic distribution, class of employment, industrial sector, hours and weeks of work, and earnings) for 1990; this section also describes how the latest data increase our understanding of trends in the employment and earnings of performing artists over the past twenty years. The last section recommends ways in which the data on performing artists might be improved. The appendix includes discussions about general economic and technical issues and an annotated bibliography of articles related to the performing arts occupations as well as data tables produced from the sources. The data tables are included because they are not completely reproduced in the body of the report and not every aspect of the tables is discussed in the report.

I. DATA SOURCES AND CONCEPTUAL ISSUES

This report uses three sources for data on the employment and earnings characteristics of performing artists: Census, survey, and pension data. The main source of information on performing artists comes from the US Census.

Census Data

The Census data used is not from the Census form sent to most households but from the Census long form questionnaire which is sent to approximately 15.9 percent of US households. Unlike most of the population, those receiving the long form questionnaire answered detailed questions about work history: occupation, sector, industry, last job held, current labor force status, weeks worked last year, usual work hours last year, and detailed income from last year. The Census makes this data available to the public in the form of various sample subsets (EEO Sample and PUMS Samples A, B and C) which include all the information except that which would identify the individual or household that provided it.

Most of the analysis in this report is based, directly or indirectly, on the 5 percent PUMS or "Sample A" containing information on the population and households representing 5 percent of the total US population (a subset of the 15.9 percent who received the Census long form). Since the 1980s, the National Endowment for the Arts has constructed "Artist Extract Files" from these PUMS files created by the Census. The Artist Extract Files (AEF) are subsets of the PUMS that cover all those persons in the PUMS who listed their occupation as one in the arts. The data for 1970 throughout this report are based on Muriel Cantor's *Employment Status of Performing Artists: 1970-1980* which used the AEF files for 1970 and 1980 (Cantor, 1987). The data for 1980 and 1990 are taken directly from our analyses of the Artist Extract Files for those years. In all cases, the actual counts which are the result of samples have been "normalized" to the actual

Census counts for the occupation as a total. This procedure is described in Appendix C, "Normalization of Sample Counts to Census Counts."

There are no comparable data sources on the US population as thorough and comprehensive as the US Census when it comes to demographic and economic information. Although the Bureau of the Census' Current Population Survey (CPS) asks more detailed questions, and firm surveys are often more accurate for earnings information, the former has a very small sample size which makes inferences about small groups in the population difficult and the latter lacks matching demographic and economic information such as gender, age, education. Because the universe of the Census is the entire US population, Censuses are easily compared to each other and with other data sources. Because the Census has the backing of federal law, compliance is more likely than for any other survey. No other organization is able to be as comprehensive in its data collection. This makes the Census an outstanding data source.

The main difficulties with using Census data to study the performing arts occupations are conceptual. The conclusions reached throughout this report are indicative rather than definitive for several reasons. The Census classifies the occupation of a worker according to the job he or she had the week previous to Census Day, April 1.[7] If the worker had more than one job, the occupation is classified as the one at which the worker worked the most hours. If the worker is unemployed or not in the labor force, the occupation is classified as the last one held by the person.

For performing artists, it has long been recognized, this can be problematic. With irregular work cycles and work availability, not all performing artists will be working in performing arts occupations during the week before Census Day. If they are not employed as performing artists during "Census Week" or if most of their hours worked during Census Week were not at a performing arts job, then they are not counted as performing artists. Conversely, but less likely, if a respondent whose primary occupation is not in the performing arts but the individual worked more hours as a performing artist than as something else during Census Week, he or she would be counted as a performing artist.

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[7] Ideally, everyone is to fill out the Census questionnaire on April 1. For various reasons, not all do, so the reference week – the week before the form is filled out – is not uniform for everyone completing the Census. This variation in the date the Census questions are actually answered is ignored in this report and for convenience the reference week is denoted "Census Week."

A significant theme throughout the academic literature on the artist occupations, including performing artists, is who exactly is an "artist." Individuals may self-identify as performing artists but work mainly in another occupation because of the irregular availability of work in their primary profession. The definition of artist is further blurred by the large number of persons who participate in the performing arts as hobbyists. There is a desire by a significant portion of the population to participate in the arts — in a way that is not duplicated by, say, the law, accounting, or garbage disposal. Witness the proliferation of adult education classes offering courses on drawing, painting and sculpting as well as the popularity of church and community theatre. Some hobbyists may cross the line and earn extra income from these endeavors. It is possible that some of these hobbyists might be included in the Census. The main problem is that the Census will, by design, exclude some "career" artists and include some "hobbyists," leaving researchers without a definitive accounting of the performing artists labor force. This is especially true when researchers have the implicit goal of looking at the characteristics of those for whom the performing arts are a main occupation. A study of accountants would probably endeavor to exclude those for whom bookkeeping was a sideline. For any occupation this is difficult to do with most of the data sources available.

All of the employment and earnings information available from the Census flows from the occupation in which the worker was classified. The work history (labor force status, weekly hours, weeks worked, income) becomes attached to that occupation. From the Census itself, we are not able to determine if all of the hours worked last week were in an artist occupation, if all of the weeks worked last year were as a performing artist or if all of the wage income received last year was from a performing artist occupation. Lacking further data that might clarify those points, it must be kept in mind that when the report speaks of "actors' earnings" or the "income of dancers," not all of the earnings or income will necessarily have come from acting or dancing.

Performing Artist Surveys

The second source of information on performing artists used in this report is from national surveys conducted by Ruttenberg et al. in 1977 and again in 1980 (Ruttenberg et al., 1978; 1981). In cooperation with the largest performing arts unions, members of those unions were surveyed about their employment and earnings characteristics in a way directly related to the kinds of problems performing artists experience in the labor market. The questions were tailored to the performing arts, not "what is your occupation" but "is work in the performing arts a principal or secondary occupation for you" and "amount of earnings from performing arts related work and non-performing arts related work." The questions, because they are geared to the specific labor market experiences of a particular occupational group, elicit less ambiguous answers. As a result, the answers are much more illustrative of the labor market experiences of that group, performing artists.

The main disadvantage with the surveys is that the universe is restricted to union members. Because the Census criteria for membership in a performing arts occupation are different from the performing arts unions' criteria for membership, it is impossible to determine how the universes compare. This makes it difficult to generalize the results of the surveys to the performing artist labor force in general. It would help if the Census at least indicated union membership which allow both data sources to be better interwoven. Lacking this information, the surveys are used mostly to clarify points upon which the Census is silent.

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Union Pension Records

The third source of data used here is from pension and membership records for 1990 and 1992 from the three principal actors' unions: Screen Actors Guild (SAG), Actors' Equity Association (AEA), and American Federation of Television and Radio Artists (AFTRA). The American Federation of Musicians (AFM), the primary musicians' union, also provided some pension information on average earnings. These unions and the AFL-CIO Department for Professional Employees cooperated in producing this data, which contains no personal identification information on individuals.[8] The pension and membership data show wage earnings solely from acting work, unlike the Census. As with the surveys, the universe is restricted to union members; however, through judicious use, these records supply a piece of the picture that is missing in Census data on performing artists. Using all of the information available, we may not be able to see the entire picture but its outlines will be more clearly discernible.

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[8] AFTRA excluded data on non-actor occupations represented by the union.

II. EMPLOYMENT AND EARNINGS OF PERFORMING ARTISTS

To identify trends in the performing arts occupations, this report examines the employment and earnings characteristics of performing artists. In chief, these characteristics are labor force status, geographic distribution, class of employment, industry of employment, hours worked (last week and usual hours last year), weeks worked last year, and earnings. Based on these characteristics and the structure of the Census, our study works with two universes. The first is based on current labor force status as of Census Week: employed, unemployed and not a participant. This universe or subsets of it will be used for the general economic characteristics: geographic distribution, class of employment and industry of employment. The second universe is based on the work history for the previous year, regardless of whether the individual was employed, unemployed or not in the labor force at the time of the Census. This universe is used for all characteristics based on the year previous to the Census, weeks and hours of work and earnings.[9]

Each of these economic characteristics will be examined as of the last Census in 1990 and then, using the previous Censuses (1970 and 1980) and other data, the trends will be described.

As a side note, the Bureau of the Census changed its classification of actors and directors for the 1980 Census by creating a new category of actors and directors to replace the former actors category. Although this means comparable data are not available over the entire 20 year span for actors-directors, because information is available for actors in one year and actors-directors in other years, some interesting trends are brought to light that we would not otherwise have had.

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[9] Most studies of performing artists labor market experiences, that have used Census data, have concentrated on those in the labor force as of Census Week. This seems unnecessarily restrictive: because an actor's labor force status is employed, unemployed, or not a participant at the time of the Census does not mean that the individual had the same status last year (which will be shortly shown). For this reason, when this study examines characteristics based on the *year* previous to the Census, it uses the universe of those who worked last year instead of those in the labor force as of the *week* prior to Census Day (what we have called "Census Week"). To exclude those who are currently not participants seems an unnecessary waste of data that is in short supply. Ellis and Beresford (1994) follow this method.

It bears repeating that Census counts are probably undercounts of the numbers of performing artists. Based on the Census long form questionnaire, the respondent's occupation is the one in which he or she had worked the most hours the week prior to the Census. In 1980, Ruttenberg et al. found that 64 percent of actors, 64 percent of singers,[10] 73 percent of musicians, and 37 percent of dancers surveyed held jobs outside the performing arts (Ruttenberg et al., 1981; p. 81). Additionally, the preponderance of all performing artists, except dancers, worked *more* in their non-performing arts jobs (p. 64).

Labor Force Status

In 1990, the Census counted 109,573 experienced civilians in the labor force working in the actors and directors occupation, about 39 percent of all performing artists in the labor force (see Table 4). This represented a 63 percent increase over 1980 and a 173 percent increase since 1970.[11] As with all of the performing arts occupations, the number of actors and directors in the labor force grew less rapidly in the 1980s than in the 1970s, although faster than the total experienced civilian labor force in general and professionals specifically. On an average annual basis, the number of actors and directors increased by 5.3 percent per year during the 1970s and 5.0 percent during the 1980s. The slowdown from 5.3 to 5.0 percent was the smallest decline in growth rates for any performing arts occupation.

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[10] Singers are included in the musicians and composers category in the Census. The Ruttenberg studies list them separately from musicians.

[11] The estimated number of actors *and directors* for 1970 is 40,201. Figures on actors and directors for 1970 are only available for the total count and some demographic characteristics. In the remainder of the report, as mentioned previously, the data for 1970 refer to actors only.

Table 4. Performing Artists in the Experienced Civilian Labor Force, 1990, and Average Annual Growth Rates during the 1970s and 1980s.

Occupation	Experienced Civilian Labor Force 1990	Average Annual Growth Rate 1970-80	1980-90
Actors and Directors	109,573	5.3%	5.0%
Dancers	21,913	5.9%	5.2%
Musicians and Composers	148,020	3.5%	0.5%
Performing Artists	279,506	4.1%	2.4%
All Artist Occupations	736,960	4.0%	4.4%
Professional Specialty	16,647,688	3.4%	3.1%
All	122,473,499	2.7%	1.6%

Source: Ellis and Beresford, 1994.

Dancers, the smallest performing artist occupation (7.9 percent of performing artists in 1990), nearly tripled their numbers during these twenty years. The number of dancers grew at 5.9 percent per year in the 1970s and 5.2 percent in the 1980s so that by 1990 their numbers had increased by 196 percent; from 7,404 in 1970 to 13,194 in 1980 to 21,913 in 1990.

The slowest growth rate — and the most dramatic trend — occurred among musicians and composers. In 1970, the experienced civilian labor force included 99,533 musicians and composers, the largest performing artist group at 68 percent of all performing artists. In 1980, their numbers had increased to 140,556 for a growth rate during the 1970s of 3.5 percent per year. During the 1980s, however, the growth rate had slowed to merely 0.5 percent per year so that by the 1990 Census, musicians and composers had added slightly less than 8,000 new labor force participants (148,020 musicians and composers in 1990). This was the lowest growth rate of any artist occupation during the 1980s. By 1990, the proportion of performing artists who were musicians and composers fell to 53 percent.

Unemployment Rates

Throughout the period of this study, performing artists' unemployment rates have exceeded those of the civilian workforce as a whole (see Table 5). Of the three groups, actors and directors have consistently experienced the highest unemployment rates; their unemployment rate in 1990 was about 13 percent, well over twice the national rate of 5.3 percent. Dancers were unemployed at a rate of 7 percent in 1990 while musicians and composers were unemployed at a rate of 6 percent. For performing artists as a whole, unemployment that year was 8.8 percent.

Each of the three performing arts groups had its own distinct unemployment trends during this 20 year period. For musicians and composers, unemployment rose from 1970 to 1980 and then fell from 1980 to 1990, moving from 6 percent in 1970 to 8 percent in 1980 to 6 percent in 1990. Although the rate for musicians and composers was always slightly higher than the national

Table 5. National Unemployment Rates for Performing Artists and Civilian Labor Force. 1970, 1980, and 1990.

	1970	1980	1990
Actors	32%	35%	na
Actors and Directors	na	15%	13%
Dancers	14%	11%	7%
Musicians and Composers	6%	8%	6%
National	5%	7%	5%

Sources: Appendix Tables, Current Population Survey and Economic Report of the President, 1991.

unemployment rate, their rise and fall pattern generally mirrored the unemployment trend in the national labor force, where unemployment rose from 5 percent in 1970 to 7 percent in 1980 and fell to 5 percent in 1990.

For dancers, on the other hand, unemployment rates have declined decade by decade. Starting at 14 percent in 1970, more than double the national rate, dancers' unemployment moved down to 11 percent in 1980 and then dropped again to 7 percent in 1990. This was only two points above the 1990 national rate.[12]

The unemployment trends of actors and directors are more difficult to pin down. In 1970, actors were an occupational group in and of themselves and their unemployment rate was 32 percent — extremely high when compared to the other groups. With the definition change that added directors for the 1980 Census, the unemployment rate dropped to 15 percent in 1980. For actors alone, the unemployment rate could have gone up (if it followed the national and musicians' trend) or down (if it followed the dancers' trend). The Current Population Survey, still using the previous occupational definition of the 1970 Census, put the 1980 unemployment rate for actors at about 35 percent. However, characteristics of small groups within the Current Population Survey, like actors and directors, tend to be highly variable because of the small sample size. This information indicates that directors have steadier employment than actors.

Length of Time since the Unemployed Last Worked

Along with a decline in unemployment rates, the length of time since an unemployed performing artist last worked fell in the 1980s, at least for actors and directors as well as for dancers.[13] In

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[12] On the other hand, because of the small number of dancers in the sample, this difference could very well be statistically insignificant; the difference may not be different from zero.

[13] This drop may appear to suggest that their periods of unemployment are shorter. However, this cannot be proven with conclusively with the data from the Census. Here we are looking at unemployed workers who are still unemployed; we don't know when they will finally get a job. All we can say with certainty is

1990, 65.2 percent of actors and directors who were unemployed at the time of the Census (April 1st) had been employed at some time in 1990. Nearly one-third, however, had been unemployed since sometime in the previous year (1989). Fewer than 3 percent had not worked for two years (since 1988) and only 1.5 percent had not worked for three to five years (since 1985-87). This was a slight improvement over the occupation's experience in the 1980 Census, when 61.1 percent of unemployed actors and directors had been employed at some time between January 1st and April 1st, 1980; 33.4 percent had last been employed during the previous year (1979), 3.5 percent had been out of work for two years (1978) and 2.0 percent had been without a job for three to five years (1975-1977; see Table 6).

The trend of an overall decrease in the length of time since an unemployed performing artist last worked was even stronger for dancers. As of April 1, 1990, 68.0 percent of the dancers who were out of work had been unemployed for less than three months compared to 57.1 percent of unemployed dancers ten years earlier. The proportion who had not worked since sometime in the year prior to the Census dropped from 35.7 percent in 1980 to 24.3 percent in 1990. The proportion unemployed for two to five years was roughly unchanged: 7.1 percent in 1980 to 7.6 percent in 1990.

Unemployed musicians and composers' labor market experiences differed significantly from those of other unemployed performing artists. Although musicians and composers had consistently lower unemployment rates than the other performing artists, those who experienced unemployment tended to be out of work for longer periods of time. In 1990, 12.9 percent of jobless musicians and composers had been unemployed for two to five years compared to 4.2 percent for actors and directors and 7.6 percent for dancers. For musicians and composers, this

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that the length of time since last working, measured as of Census day, has increased or decreased. This becomes less of a problem when looking at those who became unemployed before the survey year, shown in the table as "this year."

Table 6. Among Unemployed Performing Artists, When Did They Last Work? As of April 1980 and 1990.

Unemployed as of April 1,	1980	1990
Unemployed actors and directors who last worked...		
This year	61.1%	65.2%
Last year	33.4%	30.6%
Two years ago	3.5%	2.7%
Three to five years ago	2.0%	1.5%
Unemployed dancers who last worked...		
This year	57.1%	68.0%
Last year	35.7%	24.3%
Two years ago	7.1%	7.2%
Three to five years ago	0.0%	0.4%
Unemployed musicians and composers who last worked...		
This year	64.6%	55.7%
Last year	27.1%	31.4%
Two years ago	4.6%	6.4%
Three to five years ago	3.7%	6.5%

Source: Appendix tables.

was an increase in the numbers of the unemployed experiencing long term spells of unemployment. In 1980, the proportion with two or more years of unemployment had been only 8.3 percent. Additionally there was a shift from unemployed musicians and composers who had worked during the Census year (64.6 percent in 1980; 55.7 percent in 1990) to those who had not worked since the year before the Census (27.1 percent in 1980; 31.4 percent in 1990).

Discouraged Workers

A person is counted as in the labor force only if he or she is employed, unemployed and looking for work, or has been laid off and is awaiting recall. If these criteria are not met, the person is classified as "not in the labor force." Most of the latter are retired or, for women and a small but increasing number of men, working in the home. Others may be in school, ill or not in the labor force for other reasons. One of these other reasons is often "thinks no job is available," the discouraged worker. Although information on discouraged workers is available from the Current Population Survey, the Census does not ask this particular question. It does ask for other, less detailed reasons. For 1980, Ruttenberg et al. found that 6 percent of all actors surveyed (including those who might be classed by the Census as not in the labor force) were discouraged workers — completely unemployed but not looking for work because they believed no work was available. For singers, the rate was 7 percent; musicians, 5 percent, and dancers, 3 percent (Ruttenberg et al., 1981; p. 161).

Spells of Unemployment

Concentrating on the labor force status at a point in time may be misleading; it certainly gives an incomplete picture. A performer may be employed at the time of the Census but this says nothing about his or her experiences in the labor market over time. According to the Ruttenberg survey, during 1980, 69 percent of actors, 64 percent of singers, 38 percent of musicians, and 77 percent of dancers experienced some period of unemployment (Ruttenberg et al., 1981; p. 131).

Nationally, only 18.1 percent of those in the labor force experienced or were experiencing a period of unemployment in 1980 (BLS, 1989).

Not only did most performing artists experience some period without pay during 1980, but they also tended to experience multiple periods of unemployment. In 1980, 63 percent of actors, 49 percent of singers, 56 percent of musicians and 30 percent of dancers who were unemployed experienced three or more periods without any work during the year (Ruttenberg et al., 1981; p. 144). This means they were neither working in the performing arts nor working at a secondary job. These rates of cycling are extremely high when compared to the experience of the work force in general. Of those in the total work force who experienced some period of unemployment in 1980, only 13.1 percent experienced three or more periods without work. Additionally, the majority of the unemployed performing artists (except for dancers) did not receive unemployment compensation (Ruttenberg et al., 1981; p. 149).

Class of Worker

The Census defines the nature of a worker's employer as the worker's "class" of employment; the classes are private employer, self-employed, government or unpaid family work. Throughout this century, there has been a trend in the United States away from self-employment towards wage and salary work in private firms and, during the last several decades, in federal, state and local government (see Appendix Table B-3). The performing artist occupations, however, represent a marked deviation from the national trend. In 1990, of the 255,031 employed performing artists counted by the Census, 65.8 percent were wage and salary employees of private firms, 4.1 percent were wage and salary employees of government and 29.9 percent were self-employed. Far fewer of employed civilians in the labor force overall are self-employed, only 8.6 percent in 1990. Of self-employed performing artists, 69.9 percent were musicians and composers, 24.8 percent were actors and directors and 5.3 percent were dancers.

For actors and directors, slightly more were self-employed in 1990 (20 percent) than in 1980 (17 percent). In 1970, only 11 percent of actors alone were self-employed; the difference implies that directors are more likely to be self-employed than actors (see Table 7).

In 1990, dancers were as likely as actors and directors to be self-employed (20 percent). They were, however, less likely than actors and directors to be employed in the public sector (federal, state or local government). The proportion of self-employed dancers in 1990 represents a five-fold increase over 1970 when only 4 percent were self-employed. Dancers had the largest increase in the numbers of self-employed workers.

Musicians and composers were the most likely to be self-employed in each Census. Twenty-four percent of employed musicians and composers were self-employed in 1970, 36 percent in 1980 and 38 percent in 1990. Unlike the other occupations, however, the *unemployed* among musicians and composers were also more likely to describe themselves as self-employed than the employed. Whereas 19 percent of unemployed actors and directors were self-employed (versus 20 percent of employed actors and directors) and 10 percent of unemployed dancers were self-employed (versus 20 percent), 47 percent of the musicians and composers who were out of work described themselves as self-employed compared to 38 percent of those who were employed.

The unemployed self-employed have much in common with persons in other classes of work who are unemployed because they have been laid off due to slack business and are awaiting recall. These workers are also classified as unemployed (because they are not working) even though they, technically, have jobs. They are laid off because their employer cannot find buyers for the firm's goods or services. This is not much different from the self-employed musician who cannot find a gig, the self-employed accountant who cannot find a client or the self-employed physician who cannot find a patient.

Table 7. Distribution of Employed by Class of Worker: Performing Artists and Civilian Labor Forces. 1990.

	Distribution of Employed Civilians by Class of Worker			
	Wage and Salary Workers			
Group	Private Firms	Government	Self-Employed Workers	Total
Actors and Directors	73%	7%	20%	100%
Dancers	78%	2%	20%	100%
Musicians and Composers	59%	2%	38%	100%
National [1]	76%	15%	9%	100%

[1] "Unpaid Family Members" is less than 0.5 percent nationally and zero for the performing artist occupations.

Source: Appendix Tables and Bureau of Labor Statistics, US Department of Labor.

Industry of Employment

It should come as no surprise that the majority of all performing artists were employed in the service sector of the US economy. In 1990, "entertainment and recreation services" employed 51 percent of actors and directors, 68 percent of dancers and 48 percent of musicians and composers. Within that sector of employment, the main industry of employment was the detailed industry "theatres and motion pictures" which employed 51 percent of actors and directors, 32 percent of dancers and 45 percent of musicians and composers in 1990 (Tables 8, 9 and 10). For actors and directors, "communications" was the other principal sector of employment, specifically, "radio and television broadcasting and cable," which employed 32 percent of actors and directors in 1990. The next largest industry of employment was "colleges and universities" which employed 5 percent of all working actors and directors (see Table 8).

For dancers, the other significant industries of employment were "miscellaneous entertainment and recreation services" (35 percent and the largest industry of employment) and "eating and drinking places" (22 percent). "eating and drinking places" falls within the "retail" sector, which overall employed 23 percent of all dancers including one percent in "hotels and motels" (see Table 9). The prominence of "eating and drinking places" as a major employer of dancers probably reflects the diversity of the dancer occupational category which includes ballet and tap dancers and choreographers as well as go-go and "exotic" dancers.

Musicians and composers were the next most likely, after actors and directors, to be employed in the "theatres and motion picture" industry (see Table 10). The next largest employers of musicians and composers were "religious organizations" (25 percent) and "eating and drinking places" (7 percent). The last figure is somewhat surprising. In terms of number and proportion, fewer musicians and composers were employed in the "eating and drinking places" industry in 1990 than in 1970 when 10,363 or 11 percent were employed in that industry. During the 1970s,

Table 8. Industries Whose Share of Employed Actor and Director Labor Force is 1 Percent or Greater. 1990.

Industry	Count	%
Theatres and motion pictures	48,502	51%
Radio and television broadcasting and cable	30,349	32%
Colleges and universities	5,086	5%
Advertising	2,960	3%
Telephone communications	729	1%
Business services, n.e.c.	709	1%
Miscellaneous entertainment and recreation services	697	1%
Eating and drinking places	483	1%
All others	6,344	7%
Total employed	95,860	100%

Because of rounding, detail may not sum to 100%.

Source: Appendix tables.

Table 9. Industries Whose Share of Employed Dancer Labor Force is 1 Percent or Greater. 1990.

Industry	Count	%
Miscellaneous entertainment and recreation services	7,175	35%
Theatres and motion pictures	6,531	32%
Eating and drinking places	4,559	22%
Hotels and motels	241	1%
Miscellaneous professional and related services	209	1%
Colleges and universities	174	1%
Elementary and secondary schools	151	1%
Business services, n.e.c.	112	1%
Water transportation	106	1%
All others	1,145	6%
Total employed	20,298	100%

Because of rounding, detail may not sum to 100%.

Source: Appendix tables.

Table 10. Industries whose Share of Employed Musician and Composer Labor Force is 1 Percent or Greater. 1990.

Industry	Count	%
Theatres and motion pictures	62,614	45%
Religious organizations	35,278	25%
Eating and drinking places	9,769	7%
Miscellaneous professional and related services	7,368	5%
Miscellaneous entertainment and recreation services	3,916	3%
Hotels and motels	2,680	2%
Elementary and secondary schools	2,118	2%
Colleges and Universities	2,104	2%
Business services, n.e.c.	2,095	2%
Educational services, n.e.c.	1,548	1%
All others	9,383	7%
Total employed	138,873	100%

Because of rounding, detail may not sum to 100%.

Source: Appendix tables.

"eating and drinking places" had added nearly 1,200 musicians and composers to their payrolls with 11,558 musicians and composers working in the industry in 1980. But all of the gains and more disappeared by 1990. In that year, this industry employed only 9,769 musicians and composers, a decline of almost 6 percent over the twenty year period. This appears to represent a reversal in the growth trend for musicians in "eating and drinking places" but it could also reflect the difficulty the Census has identifying musicians when they work in industries that offer primarily part-time or intermittent employment. If underemployed musicians and composers are increasingly supplementing their performers' earnings with outside jobs, it could account for the recorded reversal of employment growth for musicians and composers in this industry. It could also be a factor in the overall decline in the musicians' labor force growth rate reported in the 1990 Census.

An even larger factor in the slowdown in growth for musicians and composers appears to be the sharp decline in the number who were employed in "Theatres and motion pictures" between 1980 and 1990. In 1980, 68,468 musicians and composers or 53 percent had work in "Theatres and motion pictures." By 1990 the numbers had dropped to 62,614 individuals and 45 percent. Their decline ran counter to the trend among other performing arts occupations whose numbers in "theatres and motion pictures" continued to grow in the 1980s (actors-directors by 68 percent, dancers by 22 percent). It was also a clear reversal of the 77 percent growth of musicians and composers in "theatres and motion pictures" in the previous decade. An explanation for this trend may lie in the increased availability of electronic substitutes for live performers in the music field during the 1980s, such as sophisticated recording and sampling technologies. Use of these technologies may be responsible for the declining employment of musicians and composers in the "theatres and motion pictures" industry as well as a contributory factor in the slowdown in growth of the occupation as a whole during the 1980s.

Perhaps one of the most interesting changes in industrial employment for performing artists resulted from the definitional change of the actor category to include directors and the concomitant rise in importance of cable television. In 1970, 70 percent of all actors were employed in the "theatres and motion picture" industry and only 6 percent in the "Radio and television broadcasting and cable" industry. In 1980, the proportions had changed to 51 percent of actors *and directors* employed in the "theatres and motion picture" industry and 34 percent of actors *and directors* employed in the "radio and television broadcasting and cable" industry. In 1990, these proportions were little changed (51 percent and 32 percent).

Weeks of Work and Usual Weekly Hours

The previous sections have concentrated on the experienced civilian labor force of performing artists based on the Census data on their current labor force status during Census Week. The Census also asks about work history for the year before the Census. It asks respondents if they worked at any time during the previous year for a wage, no matter for how long they worked. In the sections that follow, we will be discussing characteristics of employment and earnings that relate more naturally to whether the performing artist worked last year rather than his or her current labor force status. Having worked last year forms the organizing principle for the employment and earnings characteristics of performing artists in the following sections.

Based on the discussion of length of unemployment earlier, it should not be surprising that the number of performing artists increases significantly when the focus shifts from the currently employed (as of Census Week) to performing artists who had any amount of employment during the previous year. In 1990, 255,031 performing artists were employed at the time of the Census but almost a quarter more (310,925) had worked at some time during the previous year. The difference comes from what economists often call the labor reserve: persons who are unemployed or not in the labor force. Workers cycle between employment, unemployment and not in the labor force according to the influences of a host of personal and economic circumstances. There is indirect evidence, to be discussed, that performing artists are more likely to experience this cycling than most other workers.

When the focus shifts from the current to the previous year, another problem, already discussed, is introduced. We do not know for certain that the current occupation is the same as the one for which last year s work history is given.

Among actors and directors who had any work in 1989, the largest proportion (53.6 percent) worked 50 to 52 weeks during the year (see Table 11). A substantial group was also found at the other end of the spectrum with 23.5 percent working less than half a year (26 weeks or fewer). This was an improvement over 1979 when 48.3 percent worked a full year and 27.7 percent worked less than half a year. In 1969, before directors where included in this category, only 21.7 percent of actors worked a full year and nearly twice as many worked less than half a year, 41.2 percent. In fact, in 1969, nearly a quarter of all actors worked 13 weeks or less. Although the overall trend for performing artists has been towards more weeks of work, the improvements for actors and directors from 1970 to 1990 have occurred largely because of the change in the definition of the category in 1980. Directors clearly have steadier employment than actors. The median number of weeks worked by actors and directors in 1989 was 50, up two weeks from 1979.

Dancers were the least likely in 1989 to work a full year. Only a third of all dancers who had any work that year (33.2 percent) worked 50 to 52 weeks. Still this represented a trend towards more continuous employment for dancers. In 1969, only 29.5 percent of dancers worked a full year and 28.3 in 1979 (the change from 1969 to 1979 might not be statistically significant due to the small number of dancers in the sample). Dancers were also more likely than other performers, although marginally so, to work less than half a year in 1989. Of all dancers who

Table 11. Weeks Worked by Performing Artists Employed In the Previous Year (In 1989; 1990 Census).

Weeks Worked in 1989	Actors and Directors	Dancers	Musicians and Composers
13 or less	12.8%	10.7%	12.9%
14 to 26	10.7%	16.5%	11.2%
27 to 39	8.8%	15.6%	10.8%
40 to 47	9.9%	19.0%	13.2%
48 to 49	4.3%	5.0%	5.8%
Total part-year	46.4%	66.8%	53.9%
50 to 52	53.6%	33.2%	46.1%
Total full-year	53.6%	33.2%	46.1%
Total with work in 1989	100.0%	100.0%	100.0%
Median weeks worked	50	39	48

Source: Appendix table.

worked in 1989, 27.2 percent worked 26 weeks or less. This was still a slight improvement over the previous years, 1979 (33.3 percent) and 1969 (31.1 percent). The median number of weeks worked in 1989 by dancers who had any work was 39, the lowest for performing artists.

Nearly half of all musicians and composers who had any work experience in 1989 (46.1 percent) worked a full year, putting them between actors and directors on the one hand and dancers on the other in terms of work experience. In 1969, only 39 percent of all musicians and composers worked a full year; ten years later, the proportion was similar. In 1989, the median number of weeks worked for musicians and composers was 48 weeks, up by 6 weeks from 1979 (data for 1969 is not available). Taken together, the data for musicians and composers on unemployment rates, length of unemployment and weeks worked paint a picture of a labor market that is using its employed workers more intensively (more weeks worked and longer spells of unemployment), at least compared to the other performing artist occupations.

Musicians and composers also made significant gains in terms of usual weekly hours worked. For most occupations, less than 35 hours a week is considered to be part-time employment. The experience of the performing artist occupations, by this measurement, has been mixed in terms of changes in the proportions usually working full-time and part-time. Of musicians and composers who worked in 1989, 43.8 percent worked full-time and 56.2 percent worked part-time as defined above (see Tables 12 and 13). This was the highest proportion of part-time workers of all the performing artist occupations, but it represented a trend towards less part-time work for musicians and composers, 63.0 percent of whom were employed in part-time employment in 1979. (Data for 1969 are not available because the universes are different.) This trend away from part-time employment may represent an increase in hours worked at non-performing arts related jobs; unfortunately, it is impossible to say.

Table 12. Usual Weekly Hours Worked by Performing Artists Among Those Who Worked in 1989. (1990 Census)

Usual Weekly Hours in 1989	Actors and Directors	Dancers	Musicians and Composers
1 to 14	5.5%	10.6%	22.1%
15 to 29	11.1%	25.2%	24.3%
30 to 34	6.3%	13.8%	9.7%
Total part-time	22.8%	49.6%	56.2%
35 to 39	4.7%	7.4%	4.9%
40	35.1%	30.8%	22.6%
41 to 48	11.4%	4.9%	4.3%
49 to 59	14.2%	3.6%	6.3%
60 or more	11.8%	3.8%	5.7%
Total full-time	77.2%	50.4%	43.8%
Total working in 1989	100.0%	100.0%	100.0%

Source: Appendix tables.

Table 13. Crosstabulation of Performing Artists by Part/Full Time and Part/Full Year Work Status in 1989.

	Actors and Directors	Dancers	Musicians and Composers
Part-year	46%	67%	54%
Part-time	18%	36%	36%
Full-time	29%	31%	18%
Full-year	54%	33%	46%
Part-time	5%	14%	20%
Full-time	48%	20%	26%
Part-time	23%	50%	56%
Full-time	77%	50%	44%
Total	100%	100%	100%

Source: Appendix tables.

Dancers experienced a relative decline in full-time employment as measured by usual weekly hours over the ten year period from 1979 to 1989. In 1979, 56.0 percent of dancers were employed full-time and 44.0 percent were employed part-time. By 1989, the proportions had changed to 50.4 percent for full-time usual weekly hours and 49.6 percent for part-time usual weekly hours.

For actors and directors, the proportion employed full-time increased slightly between 1979 and 1989, from 74.6 percent working full-time hours in 1979 to 77.2 percent working full-time hours in 1989. When actors and directors worked, they were more than twice as likely as other performers to work long hours; 37.4 percent had more than 40 hours in a typical week in 1989.

Because it will be important later when earnings are discussed, Table 13 brings together the discussion of weeks and usual weekly hours worked by performing artists in 1989. It is interesting to note that independent of whether or not actors and directors are employed part- or full-year, they are more likely to work full-time — 35 or more hours a week. For dancers as well as musicians and composers, part-year workers are more likely to work part-time and full-year workers are more likely to work full-time. This has a significant effect on earnings levels for these occupations, as we will show.

The Census does not answer the question that is probably highest in the mind of those interested in the labor market experiences of performing artists: how much of the work reported in the Census is in the performing arts and how much is in other jobs? We know that most performing artists are multiple jobholders. Sixty-four percent of actors, 64 percent of singers, 73 percent of musicians, and 37 percent of dancers held jobs outside of the performing arts in 1980 (Ruttenberg et al., 1981; p. 81). In contrast, only 5.2 percent of all workers nationwide held multiple jobs in 1970, 4.9 percent in 1980 and 6.2 percent in 1989 (Stinson, 1990; p. 4). In 1991, the multiple job-holding rate for managerial and professional specialty workers was 7.3 percent, the highest rate among the major occupational groups but still not as high as the rates for performing artists (Census, 1992). The most frequent reasons these performers gave in 1980 for working outside the performing arts were (1) that there was not enough performing arts work and (2) the outside work supplemented their income from the performing arts.

According to the Ruttenberg study, regardless of whether they did any work outside the performing arts, in 1980 actors were the most likely to have worked 50 days or fewer in the performing arts (61 percent). (For a regular eight hour work day and five day work week, the usual number of days with pay is 260 per year.) Singers tended to have more performing arts work than actors; only 31 percent worked 50 days or fewer. The work experience of musicians was closer to that of singers; 34 percent of musicians worked 50 or fewer days in a performing arts job. Dancers had the most work time in a performing arts job. Only 19 percent of dancers worked 50 days or less but 47 percent worked over 250, giving dancers the highest proportion of members with roughly full year employment in a performing arts job. Only 5 percent of actors, 8 percent of singers and 12 percent of musicians worked as much as dancers in performing arts jobs (Ruttenberg et al., 1981; p. 64). The contrast between this information and the Census data is striking. In the Census data, dancers were the least likely to work a full year.

The differences might arise from small sample sizes in both data sources, the mixture of types of dancers in the Census and the union status of dancers in the Ruttenberg study. Because the Census counts any employment experience (not just work in the performing arts), the differences may also reflect that actors and musicians are more likely than dancers to get supplemental work outside their performing arts profession, thereby boosting the number of weeks in which they report employment relative to dancers. The Ruttenberg study confirmed these patterns of outside employment. Of those who held a job outside of the performing arts, 47 percent of actors worked 100 or more days in that job and 17 percent worked over 250 days in 1980. The proportions for singers were even greater: 59 percent worked over 100 days. Fifty percent of musicians worked

100 or more days in their other jobs. Dancers, who were the least likely to have a job outside of the performing arts, also worked less in those jobs when they did have them; only 22 percent worked more than 100 days in their non-performing arts jobs (Ruttenberg et al., 1981; p. 116).

Earnings

Unambiguous information on performing artists' incomes is difficult to come by. Surveys and anecdotal evidence tell us that the typical performing artist is likely to hold another job in addition to his or her performing arts work, and the time spent at each job will vary from week to week, month to month and over the year. Performing artists are also likely to experience periodic unemployment with and without unemployment compensation.

Detail on income by type is available in the Census data. In the Artist Extract Files, which are derived from the Census, the data for each person include wages and salaries, non-farm and farm self-employment income, retirement income, interest and dividends income, public assistance, and "other" income. But in light of what we know about performing artists' labor market experiences, interpreting this income information is not easy. We do not know what proportion of wages came from performing arts work and what proportion came from a support job. We do not know if the interest income is actually residual or royalty income from a recorded performance or merely interest from a checking account. Caution is called for when interpreting the data.

Union pension records, on the other hand, show wage and residual income from performing arts work only. However, they may not represent all of a person's earnings in the performing arts field and they lack data on earnings from other, non-performing arts, jobs when the actor, dancer or musician has one. Neither do they include precise information on how much work, in terms of time, the earnings represent.[14] Additionally, information on labor force status comparable to that found in government data (Census, CPS) is lacking. This makes it difficult to compare this data to information from the Census.

Despite these difficulties, there is a great deal that can be said about the earnings of performing artists. The following sections look at the earnings of the "typical" performing artist using averages (median and mean) as well as ranges of earnings (frequency distributions). For Census data, earnings are defined as wage and salary income plus non-farm and farm self-employment income. For data taken from union pension records, earnings are composed of wages and salaries from original performances and residuals or royalties from recorded performances.

Median and Mean Earnings

The last three Censuses have recorded ever higher earnings for each group of performing artists. In 1969, actors had median earnings of $5,938; dancers, $3,332; and musicians and composers, $2,598. By 1979, the median earnings of performing artists had increased by 62 to 88 percent. The median earnings of dancers increased to $5,404 (a 62 percent increase) and musicians and composers to $5,561 (an 88 percent increase). These increases, however, were outpaced by the rise in prices over this time period. From 1969 to 1979, average consumer prices in the United States increased by 98 percent. Data for actors and directors are not available for 1969 because directors were not included with actors in the 1970 Census. In 1979, however, the median earnings of actors and directors were $12,564, an increase of 111.7

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[14] The union pension records do include weeks worked but, according to the standard practice, 1 to 7 days worked in a 7 day period is considered a full week of work. The problem arises in that one actor who works 1 day a week for 49 weeks is shown as having worked 49 weeks while another actor who works 7 days a week for 7 weeks is shown as having worked 7 weeks — even though they both worked the same number of days. Although the example is extreme, the record keeping system makes it difficult to tell who is actually working more than whom.

Table 14. Median Earnings of Performing Artists Working in 1969, 1979 and 1989.

	1969	1979	1989	Percent Change 1969-79	Percent Change 1979-89
Actors	$5,936	na	na	na	na
Actors and directors	na	$12,564	$22,000	na	75.1%
Dancers	3,332	5,404	8,500	62.2%	57.3%
Musicians and composers	2,958	5,561	9,900	88.0%	78.0%
Inflation (CPI-W, 1982/84 = 100)	36.9	73.1	122.6	98.1%	67.7%

Sources: NEA Research Division Note #10 "Artists Real Earnings Decline 37 Percent in the 1970s," Washington, DC, March 5, 1985, and Artist Extract File for 1990 Census.

percent over actors alone in the 1970 Census. Clearly the merging of directors with actors in the 1980 Census boosted the earnings of actors and directors as a group relative to actors alone ten years earlier.

By 1989, the median earnings of performing artists were 57 to 78 percent higher than they were in 1979. Actors and directors had median earnings of $22,000 (75 percent higher than 1979); dancers, $8,500 (57 percent higher), and musicians and composers, $9,900 (78 percent). Average prices increased by 68 percent during this period of time. The increase in median earnings of actors and directors as well as musicians and composers was faster than inflation, while the median earnings increase of dancers was slower (see Table 14).

The mean earnings of performing artists followed the same trends as median earnings except that the increase in mean earnings from 1979 to 1989 was higher than inflation (see Table 15). Additionally, mean earnings were higher than median earnings, which emphasized the skewness in the earnings distribution among performing artists, where some individuals' earnings are much higher than the rest of their group's earnings. The mean earnings of actors and directors were $16,498 in 1970 or 31 percent higher than median earnings. By 1989, the mean earnings of actors and directors had increased to $32,261 or by 96 percent; the difference between the mean and the median or spread increased to 47 percent. This growing spread indicates that the earnings of the highest paid members of the profession, perhaps "superstars," increased faster than the earnings of the profession as a whole.

The same trend held for dancers as well as for musicians and composers. For dancers, their mean earnings were $7,062 in 1979 and increased by 72 percent to $12,152 in 1989. Musicians and composers' mean earnings were $16,233 in 1989, an increase of 105 percent over their mean earnings of $7,923 in 1979. The spread also increased. In 1979, the mean was 31 percent

Table 15. Mean Earnings of Performing Artists and Inflation. 1979 to 1989.

	1979	1989	Percent Change 1979-89
Actors	na	na	na
Actors and directors	$16,498	$32,261	95.5%
Dancers	7,062	12,152	72.1%
Musicians and composers	7,923	16,233	104.9%
Inflation (CPI-W, 1982/84 = 100)	73.1	122.6	67.7%

Sources: Artist Extract Files for 1980 and 1990; Bureau of Labor Statistics.

higher than the median for dancers' earnings but 43 percent higher in 1989. For musicians and composers, the spread increased from 43 percent in 1979 to 64 percent in 1989.

Distribution of Earnings

Single numbers like the mean or median do not tell the whole story of how well or poorly performing artists have done in the labor market at each point in time. For example, in 1989, about 1 percent of all performing artists earned zero or less (See Table 16). Twenty-four percent of actors and directors, 53 percent of dancers and 49 percent of musicians and composers earned less than $10,000 in 1989.— from all work. The similarities in earnings distributions for the performing artist occupations end there. As might be inferred from their higher median and mean earnings, actors and directors are much more evenly spread out in terms of earnings and earn consistently more than their dancer or musician peers. About three-quarters of dancers and musicians and composers earned less than $20,000 in 1989, but less than half of all actors and directors who worked in 1989 earned less than $20,000. At the other end of the earnings distribution, 13 percent of actors and directors (1 in 8) earned $60,000 or more in 1989 but only 1.3 percent of dancers (1 in 80) and 3.9 percent of musicians and composers (about 1 in 25) earned that much during the same year.

Although actors and directors were the most likely to have earnings in the higher brackets in 1989, the distribution of earnings did improve during the 1980s for all performing artist occupations. Tables 17 through 19 show the earnings distributions for those performing artists who worked during the year for 1979 and 1989. Data for 1969 are not available for earnings distributions.

There was a marked shift in the distribution of earnings for actors and directors between 1979 and 1989 (see Table 17). The proportion of actors and directors earning less than $10,000 during the year decreased from 44 percent in 1979 to 24 percent in 1989. The proportion who earned at

Table 16. Frequency Distribution of Performing Artists Who Worked in 1989, by Earnings, 1990 Census.

	Actors and Directors		Dancers		Musicians and Composers	
	%	Cumulative Total	%	Cumulative Total	%	Cumulative Total
$0	0.4%		0.4%		0.4%	
$1 to $999	4.3%		7.4%		9.3%	
$1,000 to $4,999	10.0%		24.1%		22.2%	
$5,000 to $9,999	9.3%		20.9%		17.1%	
Loss	0.4%	0.4%	0.4%	0.4%	0.4%	0.4%
$0 to $9,999	24.2%	24.6%	52.8%	53.2%	49.0%	49.4%
$10,000 to $19,999	19.6%	44.2%	25.6%	78.8%	21.9%	71.3%
$20,000 to $29,999	18.0%	62.2%	12.9%	91.7%	12.8%	84.1%
$30,000 to $39,999	12.8%	74.9%	4.0%	95.7%	6.3%	90.4%
$40,000 to $49,999	7.6%	[illegible]	2.2%	97.9%	3.2%	93.6%
$50,000 to $59,999	[illegible]	[illegible]	0.6%	98.5%	1.9%	95.5%
$60,000 or more	[illegible]	100.0%	1.3%	100.0%	3.9%	100.0%

Source: Appendix tables.

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Table 17. Frequency Distribution of Actors and Directors Who Worked in Year Previous to Census, by Earnings. 1980 and 1990 Censuses.

Earnings Ranges	1979	1989	Shift in % Points
$0	0.6%	0.4%	-0.1
$1 to $999	6.5%	4.5%	-2.1
$1,000 to $4,999	18.0%	10.0%	-8.0
$5,000 to $9,999	18.6%	9.3%	-9.3
Loss	0.5%	0.4%	-0.1
$0 to $9,999	43.7%	24.2%	-19.5
$10,000 to $19,999	27.7%	19.6%	-8.1
$20,000 to $29,999	12.7%	18.0%	5.3
$30,000 to $39,999	5.7%	12.8%	7.1
$40,000 to $49,999	2.8%	7.6%	4.9
$50,000 to $59,999	2.0%	4.7%	2.6
$60,000 or more	5.0%	12.7%	7.8

Source: Appendix tables.

least $10,000 but less than $20,000 also decreased, from 28 percent to 20 percent. At the other end of the earnings distribution, every interval above $20,000 increased its share of actors and directors with earnings in those ranges. The proportion of actors and directors with the highest incomes, $60,000 or more, grew the most, increasing from 5 percent in 1979 to 13 percent in 1989.

An upward shift in the earnings distribution also occurred for dancers during the 1980s, although the shift was not nearly as great. In 1979, 75 percent of dancers earned less than $10,000 but by 1989, the proportion of dancers earning less than $10,000 had fallen to roughly 50 percent (Table 18). More than a quarter earned between $10,000 and $10,999 in 1989 compared to less than 20 percent of dancers earning in that range in 1979.

The distribution of earnings for musicians and composers also improved during the ten years between 1979 and 1989. The proportion earning the smallest amounts, less than $10,000, fell from 71 percent in 1979 to about one half in 1989 (Table 19). The proportion of musicians and composers earning $30,000 or more increased substantially: from 3.6 percent in 1979 to 15.3 percent in 1989.

Full-time versus Part-time Earnings

While the foregoing statements are true as they are, there are an inordinate number of variables that affect earnings, only some of which can we account for. The number of hours worked per week and the number of weeks worked per year are major factors determining the level of earnings. To simplify the analysis, performing artists are grouped according to whether they worked part-time and part-year (less than 35 hours per week, less than 50 weeks per year) or full-time and full-year (35 hours or more per week, 50 weeks or more per year). As Table 20 shows, the difference between full- and part-time and full- and part-year employment has a dramatic effect on earnings.

Table 18. Frequency Distribution of Dancers Who Worked in Year Previous to Census, by Earnings. 1980 and 1990 Censuses.

Earnings Ranges	1979	1989	Shift in % Points
$0	1.2%	0.4%	-0.8
$1 to $999	13.5%	7.4%	-6.1
$1,000 to $4,999	35.3%	24.1%	-11.2
$5,000 to $9,999	25.2%	20.9%	-4.3
Loss	0.5%	0.4%	-0.1
$0 to $9,999	75.2%	52.8%	-22.3
$10,000 to $19,999	18.3%	25.6%	7.2
$20,000 to $29,999	3.8%	12.9%	9.2
$30,000 to $39,999	0.9%	4.0%	3.1
$40,000 to $49,999	0.8%	2.2%	1.4
$50,000 to $59,999	0.1%	0.6%	0.5
$60,000 or more	0.5%	1.3%	0.8

Source: Appendix tables.

Table 19. Frequency Distribution of Musicians and Composers Who Worked in Year Previous to Census, by Earnings. 1980 and 1990 Censuses.

Earnings Ranges	1979	1989	Shift in % Points
$0	0.7%	0.4%	-0.3
$1 to $999	13.0%	9.3%	-3.7
$1,000 to $4,999	35.3%	22.2%	-13.1
$5,000 to $9,999	22.1%	17.1%	-5.0
Loss	0.5%	0.4%	-0.1
$0 to $9,999	71.1%	49.0%	-22.1
$10,000 to $19,999	19.2%	21.9%	2.7
$20,000 to $29,999	5.2%	12.8%	7.6
$30,000 to $39,999	1.7%	6.3%	4.6
$40,000 to $49,999	0.7%	3.2%	2.5
$50,000 to $59,999	0.4%	1.8%	1.4
$60,000 or more	0.8%	3.9%	3.1

Source: Appendix tables.

For all performing artist occupations (without regard to hours or weeks worked), the most common earnings interval was the $0 to $9,999 range (Table 16, earlier). When part-time and part-year artists are separated from full-time and full-year artists, the most prevalent interval for part-time and part-year artists continues to be the $0 to $9,999 interval, with 65 percent of actors and directors, 76 percent of dancers and 71 percent of musicians and composers (see Table 20). Interestingly enough, the proportions of all performing artists earning $0 to $9,999 are closer for all three occupations when just part-time and part-year workers are examined. Clearly some of the earnings differences between actors and directors and the other two groups, discussed above, arise from differing propotions of part-time workers, as was noted in the section "Weeks Worked and Usual Weekly Hours" (Table 13, earlier).

For full-time and full-year work, the most prevalent range for performing artists overall is $10,000 to $19,999. Twenty percent of actors and directors, 42 percent of dancers and 29 percent of musicians and composers earn in this range. Notably, substantial proportions of all performing artists who work full-time, all year earn in the higher ranges. For example, when all performing artists are considered, 18 percent of actors and directors, 13 percent of dancers and 13 percent of musicians and composers earned in the $20,000 to $29,999 range. When only full-time, full-year workers are considered, however, about a quarter of each group of performing artists, actors, dancers and musicians, had earnings in this range.

Much has been made of the low levels of performing arts earnings and the fact that median earnings generally have failed to keep pace with inflation. In analyzing the meaning of available data on their earnings, though, it is important to keep that data's limitations in mind.

One problem is the temptation to analyze Census data "as if" the performing artists recorded in the 1970 Census are the same ones recorded in the 1980 and 1990 Censuses. This is not the case. As noted in the introduction, the performing artist labor force has increased substantially

Table 20. Frequency Distribution of Performing Artists Who Worked in Year Previous to Census, by Earnings and by Part/Full Time and Part/Full Year Work Status, 1989 Earnings from 1990 Census.

	Actors and Directors		Dancers		Musicians and Composers	
Earnings Range	Part-time and Part-year	Full-time and Full-year	Part-time and Part-year	Full-time and Full-year	Part-time and Part-year	Full-time and Full-year
$0	1.2%	0.2%	0.8%	0.0%	0.7%	0.1%
$1 to $999	17.6%	0.2%	16.7%	0.4%	19.6%	0.7%
$1,000 to $4,999	29.3%	0.7%	37.8%	2.6%	33.1%	3.4%
$5,000 to $9,999	16.8%	3.0%	20.9%	13.8%	18.1%	9.2%
Loss	0.5%	0.3%	0.4%	1.5%	1.6%	1.1%
$0 to $9,999	64.9%	4.1%	76.1%	16.7%	71.4%	13.6%
$10,000 to $19,999	13.2%	20.2%	14.5%	41.9%	14.1%	28.7%
$20,000 to $29,999	8.7%	23.4%	4.7%	26.2%	6.3%	23.7%
$30,000 to $39,999	3.7%	18.6%	2.5%	7.6%	2.5%	13.9%
$40,000 to $49,999	2.1%	11.3%	0.7%	2.4%	1.4%	6.6%
$50,000 to $59,999	1.7%	6.2%	0.3%	1.4%	0.8%	4.1%
$60,000 or more	5.1%	15.9%	0.7%	2.3%	1.8%	8.4%

Source: Appendix tables.

over the last twenty years, faster than the labor force in general. This suggests that, other things being equal, the performing artist labor force has a greater proportion of new and relatively inexperienced workers just starting out in their performing arts careers. On the other hand, the Census undoubtedly includes performing artists, actors and directors, dancers and musicians and composers, who are relatively experienced.

Census earnings information, described above in terms of medians, means and frequency distributions, includes those who are just starting out and may work infrequently and those who have made successful careers for themselves in the performing arts and work steadily. This "mix" of performing artists in different career stages might explain why the distributions of performing artists' earnings show large numbers of performers consistently earning less than $10,000 a year at the low end and growing numbers of performers with earnings around $20,000 and higher at the high end of the distribution. Those just starting out will earn little from their performing arts work. If they don't make it, they will very likely drop out of the performing artist work force to pursue a different career. Those who make it, on the other hand, will probably see their earnings rise over time.

By the next Census, not only are the discouraged performers accounted for in different occupations but a new and larger group of aspiring performers are now counted in the performing artist labor force. The Census data will reflect the successes of performing artists who have found steady work during the intervening years by showing a shifting of the distribution of earnings towards higher incomes.

Not only do researchers generally conclude that artists have low earnings levels on average but that they have lower earnings than other professionals. Generally, researchers have found that performing artists earn less than professionals with similar experience and education. The general conclusion is that, as professionals, performing artists are undercompensated. However, Ruttenberg et al. found in 1980 that only 32 percent of actors, 31 percent of singers, 28 percent of musicians and (the exception) 62 percent of dancers received all of their earnings from performing arts work (Ruttenberg et al., 1981; p. 182). In fact, 50 percent of actors, 42 percent of singers, 49 percent of musicians and 23 percent of dancers received less than half of their income from performing arts work (p. 182). These patterns militate strongly against the assumption that when we look at the earnings of performing artists in the Census we are looking at earnings from performing arts work alone and that as professionals, the earnings of performing artists suffer in comparison to other professionals. Even if performing arts work paid the same rate as other professional work, performing artist earnings would be lower than those of other professionals because performing artists supplement their earnings with work in lower paying fields (for the most part). What may suffer is the availability of steady employment as a professional performing artist relative to other professionals. Of course, the rates of pay in the performing arts may not be as high as those in other professional lines of work but this cannot be demonstrated using Census data.

Another factor heavily influencing earnings is the artist's other occupation. The 1981 survey by Ruttenberg et al. found that of those with second jobs in 1980, 55 percent of actors, 53 percent of singers, 28 percent of musicians and 33 percent of dancers were in sales, clerical or service jobs, jobs with a history of low pay and benefits. Only 9 percent of actors, 13 percent of singers, 15 percent of musicians and 4 percent of dancers held professional jobs as their supplementary occupation (p. 92). These factors clearly impact on the earnings reported in the Census, especially when only 6 percent of actors, 21 percent of singers, 19 percent of musicians and 5 percent of dancers indicated in the Ruttenberg study that the pay of their secondary job was better than their pay in the performing arts. Most performing artists who worked a second job did so because they could not get enough work or income from their performing arts work, and they tended to choose second jobs that gave them the flexibility needed to pursue a performing arts career (p. 109).

Union Earnings from Pension Records

The foregoing analyses of earnings in the performing arts have focused on Census data. In this section, we will examine wage and residual earnings information provided by the three main actors' unions from their pension records. These three unions represent most of the nation's professional actors who perform on stage, screen, television, radio or video. Comparable data could not be provided by the two principal unions in the musical arts, which represent musicians, dancers and singers. Our discussion will therefore concentrate on actors except in the area of average earnings by source, where certain information is also available for musicians' earnings.

The data furnished by the unions were collected under slightly different criteria because of constraints to each of the unions' data processing abilities. The Screen Actors Guild (SAG) had data for 1992 earners only, while the other two actors' unions, Actors' Equity Association (AEA) and American Federation of Television and Radio Artists (AFTRA), furnished data for both 1990 and 1992 members and guest artists.[15] For our study, we combined the pension data into two master files. The first file contains information by individual on earnings through any or all of the three actors unions. The file includes only those individuals with earnings in 1992. The second file is composed of persons affiliated with AFTRA or AEA (or both). This file includes individuals who had active 1992 pension record accounts of their earning status in 1990 and 1992. The earnings information for each individual in both files covers wages from original performances and residual income from recorded performances. "Wages" here is equivalent to the wage and salary earnings category used in the Census. An actor's "residuals" would be included in the

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[15] As noted earlier, AFTRA's pension data furnished to the authors exclude categories of members who worked in non-acting fields.

Census category of interest, royalty and dividends (a category that was ignored in the section on earnings in the Census).

Pension data for all three actors' unions (universe 1) cover 84,637 actors and extras[16] with earnings during the calendar year 1992. As one indication of overlapping participation in the performing arts covered by each union, 56 percent of the actors and extras had earnings through only one union; 31 percent, two unions; and 13 percent, all three unions.[17] The pension data for just the two unions AEA and AFTRA, which cover the same individuals in 1990 as in 1992, count 93,766 actors and extras.

The earnings data from these pension records present a somewhat different picture of actors' work experience than the data from the Census. The Census and pension data are not strictly comparable, but their differences help point out some of the unique labor market problems faced by performers. There are two important reasons why the data are not comparable: (1) the Census has stricter inclusion criteria both for occupational and labor force status, and (2) the Census data includes directors. Of those 84,637 union actors in the pension records, many were probably omitted from the tally of actors in the Census because they did not spend the majority of their work hours during Census Week working as actors. Similarly, there were probably other union actors who were out of the labor force altogether during Census Week. This might explain why the 1990 Census counted 109,573 actors and directors while, only two years later, the unions' pension data suggest that there were 140,296 actors alone in 1992 (about 28 percent higher only two years later).

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[16] Extras are included in the actors-directors occupational category in the Census.

[17] Even when zero earners are taken into account, the number of earners listed in the pension data is not necessarily the same as the number of active members of the union. Non-members can be covered by the union's pension plan under a variety of circumstances (for example, in "right-to-work" states). This leads to the stilted but accurate apellation "individuals with earnings through union X" instead "members of union X" which although more natural is not quite true.

Earnings Distributions

Based on the 1992 union data covering all 84,637 actors and extras, the majority (about 69 percent) earned less than $10,000 per year from wages and residuals (Table 21A). The most comparable figure from the Census (1989) showed that only 24 percent of actors and directors made that little, nearly 75 percent made $10,000 per year or more. This finding tends to support the belief that earnings data for performing artists in the Census are more reflective of earnings from non-performing arts work. This hypothesis can be further supported by looking at the high end of the earnings distribution. In the 1989 Census data, 25 percent of actors and directors earned $40,000 or more whereas only 12 percent of actors in the pension data earned that much. These differences also demonstrate the differences between the labor market experiences of actors versus directors, at least to a certain degree.

Earnings over Time

The union data enable us to look at what happens to actors' earnings over time, which is impossible in the Census where individuals cannot be tracked from year to year. The smaller subset of pension data which covers only AEA and AFTRA members has information for the same 93,766 individuals in 1990 as well as 1992. This allows us to examine how individuals fare over time in the acting profession albeit for a relatively short period of time.

Overall, the earnings distribution is fairly stable. Eighty-nine percent in 1990 earned less than $10,000 per year and 87 percent earned less than $10,000 per year in 1992. The distribution changed very little at any earnings level (see Table 21B).

What is masked in the distribution as a whole is the volatility of personal earnings between these two years. Of those without any earnings in 1990, 25 percent (one in four) earned something in 1992 — a small portion of these actually going from "zero to 60" thousand or more

Table 21A. Frequency Distribution of Actors' Earnings Through the Actor Unions (Wages and Residuals). AEA, AFTRA, and SAG for 1992.

Earnings Range	1992 Wages and Residuals through AEA, AFTRA and/or SAG by Actors with Work
$1 to $999	30.4%
$1,000 to $4,999	26.1%
$5,000 to $9,999	12.9%
$1 to $9,999	69.4%
$10,000 to $19,999	10.8%
$20,000 to $29,999	5.3%
$30,000 to $39,999	2.9%
$40,000 to $49,999	2.1%
$50,000 to $59,999	1.7%
$60,000 or more	7.9%
Total	100.0%

Source: Appendix tables.

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Table 21B. Frequency Distribution of Actors' Earnings through Actor Unions in 1990 and 1992. AEA and AFTRA only.

Earnings Range	1990 Wages and Residuals of Members of AEA and/or AFTRA	1992 Wages and Residuals of Members of AEA and/or AFTRA
$0	58.2%	52.8%
$1 to $999	12.2%	14.3%
$1,000 to $4,999	12.3%	13.6%
$5,000 to $9,999	5.9%	6.2%
$0 to $9,999	88.5%	86.8%
$10,000 to $19,999	4.0%	4.8%
$20,000 to $29,999	1.9%	2.2%
$30,000 to $39,999	1.2%	1.2%
$40,000 to $49,999	0.9%	0.9%
$50,000 to $59,999	0.7%	0.9%
$60,000 or more	2.7%	3.3%
Total	100.0%	100.0%

Source: Appendix tables.

in two years. Of those who had earned something in 1990, 18 percent (about one in five) earned nothing in 1992 — some going from "60 to zero" in two years, although again these were not in the majority. Although more than half of the 93,766 earned nothing from their craft in both years, the remainder showed marked variations in their earnings: about 50 percent earned more in 1992 than in 1990 and about 50 percent earned less. These statistics include actors whose earnings changed only slightly within the earnings ranges shown in Table 21 as well as those who rose or fell to a different earnings range. Looking at the same earnings intervals as used in the earnings distributions in Table 21, about one-third moved to a higher interval (for example, going from the $0 to $9,999 range to the $10,000 to $19,999 range), about one-third stayed the same, and about one-third moved to a lower range.

Source of Earnings

Not only are earnings for actors lower when just performing arts income is counted and not only does performing arts pay show a great deal of variation for individuals over time but earnings levels also differ significantly by source. For SAG members alone, information was obtained from the pension records on the source of earnings for their members broken down by actor versus extra, wages[18] versus residuals, and by type of performance (theatrical motion picture, television, TV commercial and industrial educational). The data are for 1992 (see Table 22).

The highest average wage was for actors with television work; they earned an average of $15,712 for the year (1992). The highest average residual was from TV commercial work, $11,284. The lowest average wage was for extras in theatrical motion pictures, $651, while

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[18] When referring to the data from the union pension records, the term "wages" includes pay received from as many different employers as the actor may have worked for during the course of the year within each of the industry segments.

Table 22. Average Wages and Residuals for SAG Members, by Type of Work. 1992.

Type of Earnings and Work	Total Pay	Number of Earners	Average Pay per Earner
Wages			
Actors			
Theatrical Motion Picture	$160,545,604	15,274	$10,511
Television	$289,281,273	18,412	$15,712
TV Commercial	$147,839,768	21,910	$6,748
Industrial Educational	$8,609,410	4,908	$1,754
Extras			
Theatrical Motion Picture	$4,856,191	7,464	$651
Television	$5,424,817	4,642	$1,169
TV Commercial	$6,610,145	5,657	$1,168
Residuals			
Actors			
Theatrical Motion Picture	$52,492,450	25,394	$2,067
Television	$94,892,377	31,522	$3,010
TV Commercial	$225,118,805	19,951	$11,284
Industrial Educational	$517,335	805	$643
Extras			
All types of work [1]	$80,856	219	$369

[1] Detail aggregated to preserve anonymity.

Source: SAG Pension Records.

in two years. Of those who had earned something in 1990, 18 percent (about one in five) earned nothing in 1992 — some going from "60 to zero" in two years, although again these were not in the majority. Although more than half of the 93,766 earned nothing from their craft in both years, the remainder showed marked variations in their earnings: about 50 percent earned more in 1992 than in 1990 and about 50 percent earned less. These statistics include actors whose earnings changed only slightly within the earnings ranges shown in Table 21 as well as those who rose or fell to a different earnings range. Looking at the same earnings intervals as used in the earnings distributions in Table 21, about one-third moved to a higher interval (for example, going from the $0 to $9,999 range to the $10,000 to $19,999 range), about one-third stayed the same, and about one-third moved to a lower range.

Source of Earnings

Not only are earnings for actors lower when just performing arts income is counted and not only does performing arts pay show a great deal of variation for individuals over time but earnings levels also differ significantly by source. For SAG members alone, information was obtained from the pension records on the source of earnings for their members broken down by actor versus extra, wages[18] versus residuals, and by type of performance (theatrical motion picture, television, TV commercial and industrial educational). The data are for 1992 (see Table 22).

The highest average wage was for actors with television work; they earned an average of $15,712 for the year (1992). The highest average residual was from TV commercial work, $11,284. The lowest average wage was for extras in theatrical motion pictures, $651, while

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[18] When referring to the data from the union pension records, the term "wages" includes pay received from as many different employers as the actor may have worked for during the course of the year within each of the industry segments.

Table 22. Average Wages and Residuals for SAG Members, by Type of Work. 1992.

Type of Earnings and Work	Total Pay	Number of Earners	Average Pay per Earner
Wages			
Actors			
Theatrical Motion Picture	$160,545,604	15,274	$10,511
Television	$289,281,273	18,412	$15,712
TV Commercial	$147,839,768	21,910	$6,748
Industrial Educational	$8,609,410	4,908	$1,754
Extras			
Theatrical Motion Picture	$4,856,191	7,464	$651
Television	$5,424,817	4,642	$1,169
TV Commercial	$6,610,145	5,657	$1,168
Residuals			
Actors			
Theatrical Motion Picture	$52,492,450	25,394	$2,067
Television	$94,892,377	31,522	$3,010
TV Commercial	$225,118,805	19,951	$11,284
Industrial Educational	$517,335	805	$643
Extras			
All types of work [1]	$80,856	219	$369

[1] Detail aggregated to preserve anonymity.

Source: SAG Pension Records.

extras earned the most in television and in TV commercials, about $1,168. It must be remembered that these are averages and probably show the same amount of variation as do earnings as a whole. However, they do provided a clue as to why earnings vary so much. Pay depends not only on how much an actor works but also on the type of performance. It may be that some types of work pay more or simply that more work is available in those categories; this data cannot tell us which is the case.

Similar information is available from the musicians union, American Federation of Musicians (AFM). AFM provided summary data on its members' average earnings by type of performance from pension records covering 43,552 members in 1992. The highest average pay for musicians came from New York City theatricals, perhaps the Holy Grail of musician employment in the United States, where average pay was $15,164 for the year (see Table 23). The lowest was for performances on network or commercial radio at $680. Average earnings for TV films were $3,318 and motion pictures, $5,638.

One caveat bears mentioning with regard to this average earning data by source (both for actors and musicians). These data are essentially the total of all earnings from a particular source (TV commercials or New York City theatricals, for example) divided by the number of performers with that kind of work. These are average earnings *per person* from that kind of work and not average earnings *per performance* for that kind of work. If all performers worked steadily (full time) in their particular field (TV commercials, New York City theatricals, et cetera) then we could infer without error from these data which types of performances paid better or worse. However, because the work is *not* steady, performers are known to derive their earnings from different types of work. Some will have more work from one source and less from another and others will have the opposite. Because of this, these average earnings figures do not reflect source differences in pay levels to the extent that this mix is different for everyone and

Table 23. Average Wages for Musician Members of American Federation of Musicians, by Industry and Overall. 1992.

Part of Music Industry	Total Pay	Number of Earners	Average Pay
Phonograph recordings (Symphonic and non-symphonic)	$32,479,245	12,482	$2,602
Jingles and commercials (Radio and TV)	$30,527,576	na	na
Motion pictures	$21,091,181	3,741	$5,638
Television films	$12,517,364	3,773	$3,318
Phonograph demo recordings	$864,509	1,017	$850
Network radio (commercial radio)	$2,590,954	3,813	$680
Syndicated video	$7,377,211	5,243	$1,407
Education TV	$1,613,351	912	$1,769
Traveling theatrical	$5,922,392	557	$10,633
Fairs, rodeos and circuses	$745,014	267	$2,790
Maritime (ships)	$230,857	244	$946
New York City theatricals	$16,270,998	1,073	$15,164
Local casual and steady engagements	$54,672,717	24,415	$2,239
Theatres	$21,081,355	5,022	$4,198
Local symphonies	$42,165,950	8,382	$5,031
All industries [1]	$266,896,255	43,552	$6,128

[1] Includes union local officials and employees. The sum of the detail exceeds the total number of earners because earners can have earnings in more than one category.

Source: AFM Pension Records.

employment is more or less for different types of work. What these figures *do* tell us is the extent to which each type of work is serving as a source of income for actors and musicians.

Geographic Distribution

The previous sections have concentrated on the United States as a whole and catalogued the labor market experiences of performing artists. This section details, as much as practicable, where performing artists live and work, based on Census data. Geographic data on performing artists are presented based on the Census defined regions and divisions and at the state level. The Census defined regions are: Northeast, Midwest, South, and West. Each Region is composed of divisions of which there are nine: New England, Middle Atlantic, East North Central, West North Central, South Atlantic, East South Central, West South Central, Mountain and Pacific (see Map). Unless specifically noted to the contrary, actors and directors *are* included in the following 1970 data, unlike most of the preceding analysis.

Distribution by Region

In 1990, the West region of the United States had 36 percent of all actors and directors, more than any of the other three regions. In 1970, only 29 percent of actors and directors lived in this region, a virtual tie with the Northeast where 31 percent of actors and directors lived (see Table 24). By 1990, the Northeast still had about the same share of actors and directors, 29 percent. The Midwest lost a share of its actor and director population over the two decades. Eighteen percent of actors and directors lived in the Midwest region in 1970 compared to 14 percent in 1990. The South remained essentially unchanged at 21 percent in 1990, up from 18 percent in 1980 but the same as in 1970. It should be noted, however, that no area had a net loss of any performing artist group over the entire 1970 to 1990 period. Although many may have migrated from region to region during the twenty year period, the changes in proportion for all three groups are due solely to different rates of growth of the performing artist work forces within the regions.

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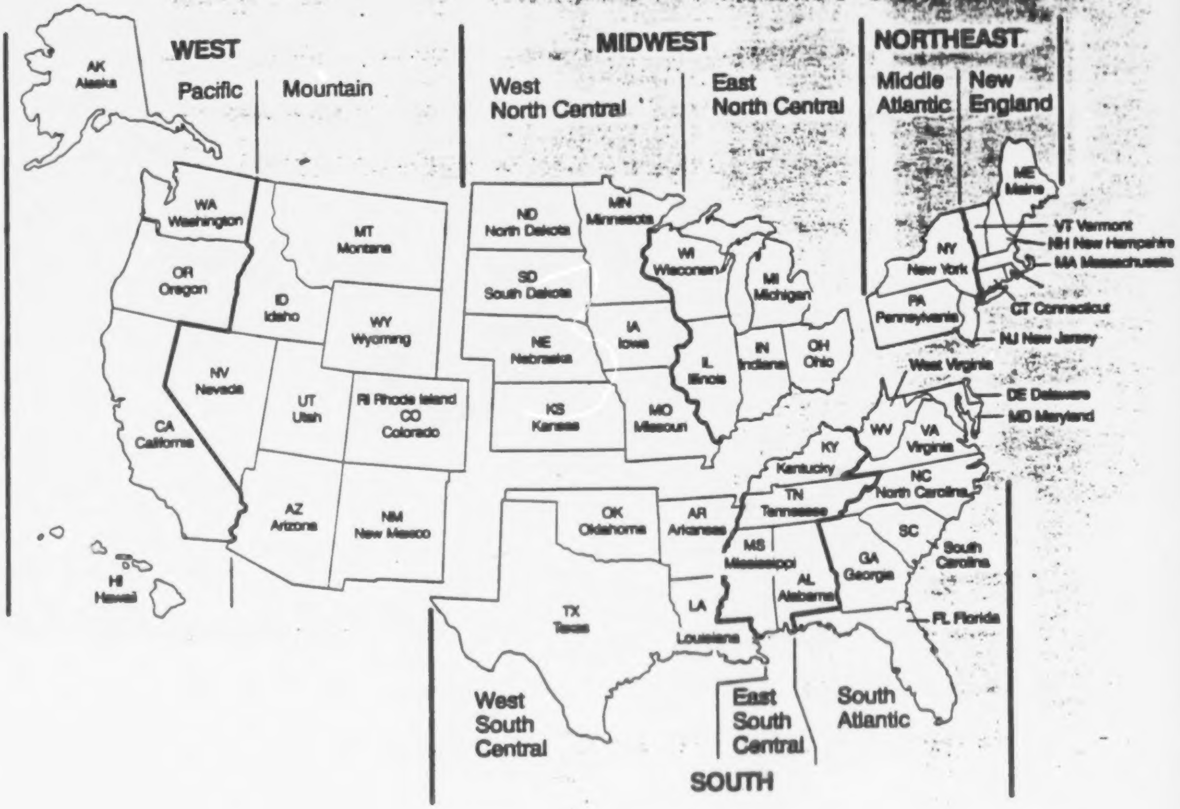
WEST
Pacific
Mountain
MIDWEST
West North Central
East North Central
NORTHEAST
Middle Atlantic
New England
SOUTH
West South Central
East South Central
South Atlantic
AK Alaska
HI Hawaii
WA Washington
OR Oregon
CA California
NV Nevada
ID Idaho
MT Montana
WY Wyoming
UT Utah
CO Colorado
AZ Arizona
NM New Mexico
ND North Dakota
SD South Dakota
NE Nebraska
KS Kansas
MN Minnesota
IA Iowa
MO Missouri
WI Wisconsin
IL Illinois
MI Michigan
IN Indiana
OH Ohio
NY New York
PA Pennsylvania
ME Maine
VT Vermont
NH New Hampshire
MA Massachusetts
RI Rhode Island
CT Connecticut
NJ New Jersey
DE Delaware
MD Maryland
West Virginia
WV
VA Virginia
KY Kentucky
TN Tennessee
NC North Carolina
SC South Carolina
GA Georgia
FL Florida
AL Alabama
MS Mississippi
OK Oklahoma
AR Arkansas
LA Louisiana
TX Texas

S. Bureau of the Census

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Table 24. Distribution of Performing Artists by Region of the United States. 1970 to 1990.

Region	1970	1980	1990
Actors and Directors			
Northeast	31%	31%	29%
Midwest	18%	13%	14%
South	21%	18%	21%
West	29%	37%	36%
Dancers			
Northeast	24%	29%	23%
Midwest	17%	14%	17%
South	19%	25%	32%
West	40%	32%	28%
Musicians and Composers			
Northeast	25%	25%	22%
Midwest	25%	21%	20%
South	27%	29%	32%
West	24%	26%	26%

Source: Ellis and Beresford, 1994.

The pattern for dancers could not have been more different. The West employed 40 percent of all dancers in 1970, dropping to 32 percent in 1980 and finally to 28 percent in 1990. The major gainer was the South. In 1990, the South's share of dancers in the national work force was 32 percent, up from 19 percent in 1970 and 25 percent in 1980. With minor fluctuations up (for the Northeast) and down (for the Midwest), the Northeast and Midwest had about the same proportion of dancers in 1990 as in 1970. In 1970, the Northeast was home to 24 percent of the nation's dancers; in 1990, 23 percent. The Midwest employed the same proportion of dancers in both years: 17 percent in 1970 and 1990.

Musicians and composers followed yet another trend in terms of residence. While the Northeast incurred a slight loss in its share of musicians and composers and the West a slight gain over the twenty year period, the Midwest lost a substantial proportion of the nation's musicians and composers. In 1970, the Midwest's share of the musician and composer work force was one in four but by 1990, the share had dropped to one in five. The South was the major gainer; in 1970, 27 percent of musicians and composers lived there. In 1990, 32 percent of musicians and composers lived in the Southern states.

The overall trend represented a shift in employment to the South for dancers and musicians and composers and to the West for actors and directors.

Distribution by Division

At the level of Census division, the proportion of actors and directors who live in a particular area has been remarkably stable over the last twenty years; most shares changed only one or two percentage points. The notable exceptions are the Pacific region which increased its share of the nation's actors and directors from 25 percent in 1970 to 32 percent in 1990 and the West South Central region (Texas, Arkansas, Oklahoma and Louisiana) which decreased its share of the nation's actors and directors from a little more than one in ten in 1970 to slightly more than one in 20 by 1990. Since the actual number of resident actors and directors did not decrease in any division, the changes in proportion reflect solely different growth rates of the actor and director work forces within those areas (see Table 25).

If the last two decades were boom years for actors and directors in the Pacific area, they seem to have been bust years for dancers. While the proportion of the nation's actors and directors in the Pacific states was shifting from 25 to 32 percent, the Pacific states' share of dancers was shifting from 32 to 19 percent (from about one in three to one in five dancers). The other two areas with high concentrations of dancers in 1970 also saw their shares fall: in the Middle Atlantic states (which includes New York), the share fell from 22 to 19 percent over the entire twenty year period (although its share of dancers had actually increased to 26 percent in 1980). In the North East Central states (which includes Illinois), the proportion of dancers fell from 15 percent in 1970 to 12 percent in 1990.

The big gainers in terms of dancer population were the South Atlantic (Maryland to Florida on the Atlantic seaboard) and the West South Central states (Texas, Oklahoma, Arkansas and Louisiana). Over the 1970 to 1990 period, the South Atlantic increased its share of resident dancers from 12 to 18 percent; the West South Central states, from 6 to 11 percent.

Like actors and directors, the geographic distribution of musicians and composers has remained fairly stable since 1970. The major shifts have been from the Middle Atlantic states (chiefly New York) to the Pacific states and the South Atlantic states. As with the other performing artist occupations, no division has seen an absolute decline in the number of musicians and composers living in its boundaries; the changes in shares reflect different growth rates.

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Table 25. Distribution of Performing Artists by Division of the United States. 1970 to 1990.

Division	Actors and Directors			Dancers			Musicians and Composers		
	70	80	90	70	80	90	70	80	90
New England	5%	4%	5%	2%	3%	4%	5%	6%	5%
Middle Atlantic	26%	27%	24%	22%	26%	19%	21%	19%	17%
East North Central	13%	9%	10%	15%	11%	12%	17%	14%	14%
West North Central	6%	4%	4%	3%	3%	4%	7%	6%	6%
South Atlantic	11%	11%	13%	12%	14%	18%	13%	15%	16%
East South Central	3%	2%	3%	2%	4%	3%	5%	6%	7%
West South Central	7%	5%	6%	6%	7%	11%	8%	8%	9%
Mountain	4%	4%	4%	8%	9%	9%	5%	5%	6%
Pacific	25%	34%	32%	32%	24%	19%	19%	21%	21%

Source: Ellis and Beresford, 1994.

Unemployment by Division, 1990

Because of the concentration of performing artists in certain areas of the United States, it is instructive to look at the unemployment rates of performing artists in the Census divisions. Nationally, in 1990, the unemployment rate for actors and directors was 13 percent; for dancers, 7 percent, and for musicians and composers, 6 percent (Table 5). However, in areas where the absolute numbers of performing artists are quite high, the unemployment rate also tends to be higher than the national average. Using a statistical test to determine the degree of trend, where 0 percent indicates no relationship and 100 percent indicates a full relationship, the degree to which the trend is true for actors and directors is 95 percent; musicians and composers, 59 percent and dancers, 50 percent (Table 26).

Across occupations, four divisions consistently are home to over 10 percent of performing artists: Middle Atlantic, East North Central, South Atlantic and Pacific. Two of the divisions, the Middle Atlantic and the Pacific, have consistently higher proportions of the nation's performing artists as well as rates of unemployment consistently higher than the national average. The Middle Atlantic had 24 percent of actors and directors in 1990 with an unemployment rate of 16 percent (compared to 13 percent nationally for these occupations). The Pacific had 32 percent of actors and directors with an unemployment rate of 20 percent. The trend holds for the other performing artists as well. The Middle Atlantic had 19 percent of dancers with an unemployment rate of 10 percent; 17 percent of musicians and composers and a 10 percent unemployment rate. The Pacific division had 19 percent of dancers and 21 percent of musicians and composers; the unemployment rate there for both groups was 9 percent compared to the national rate of 7 percent for dancers and 7 percent for musicians and composers.

In contrast, the other two major divisions in terms of shares of the performing artist labor force had unemployment rates lower than the national average. The East North Central had 10 percent

Table 26. Comparison of Performing Artist Geographic Distribution and Unemployment Rates, by Division. 1990.

	Actors and Directors		Dancers		Musicians and Composers	
	% of ECLF	Unemployment Rate	% of ECLF	Unemployment Rate	% of ECLF	Unemployment Rate
New England	5%	5%	4%	6%	5%	6%
Middle Atlantic	24%	16%	19%	10%	17%	10%
East North Central	10%	6%	12%	6%	14%	6%
West North Central	4%	6%	4%	6%	6%	6%
South Atlantic	13%	5%	18%	5%	16%	5%
East South Central	3%	4%	3%	6%	7%	6%
West South Central	6%	3%	11%	9%	9%	9%
Mountain	4%	7%	9%	3%	6%	3%
Pacific	32%	20%	19%	9%	21%	9%
US Total	100%	13%	100%	7%	100%	7%
Correlation coefficient		95%		50%		59%

Source: Appendix tables.

of all actors and directors in 1990 but an unemployment rate of 6 percent — slightly less than half the national rate of 13 percent. The same held true for dancers (12 percent of dancers with a 6 percent unemployment rate) and musicians and composers (14 percent of musicians and composers with an unemployment rate of 6 percent). In the South Atlantic division the unemployment rates are even lower: 5 percent unemployment for actors and directors (13 percent of the actors and directors work force), 5 percent unemployment for dancers (18 percent of dancers) and 5 percent unemployment for musicians and composers (16 percent of the nation's musicians and composers).

Geographic Concentration of Performing Artists

At the regional level, it appears that performing artists are fairly well dispersed across the United States. As the detail increases by looking at the divisional level, it becomes clear that performing artists, more so for actors and directors and less so for dancers, are concentrated in specific areas of the country. For example, the Northeast and West regions accounted for 65 percent of all actors and directors, 51 percent of all dancers and 48 percent of all musicians and composers.

At a more detailed level, most of those performing artists who lived on "one of the coasts," lived in the Pacific states (California, Oregon, Washington, Alaska and Hawaii) if they lived in the West or the Middle Atlantic states (New York, New Jersey and Pennsylvania) if they lived in the Northeast. In 1990, 56 percent of actors and directors lived either in the Pacific states (32 percent) or the Middle Atlantic states (24 percent). For dancers and for musicians and composers, the proportions were smaller, 38 percent on either coast. Moving to even greater detail, we find that California and New York, and eventually, the New York City and Los Angeles metropolitan areas were the major areas of residence for performing artists. More than one in three actors and directors lived in Los Angeles or New York in 1990 (37 percent), with more actors and directors living in Los Angeles than in New York. For dancers, the proportions were smaller, 16 percent living in either city, with more dancers living in New York than in Los Angeles. Musicians were as likely as dancers to live in these two metro areas (16 percent) but were evenly split with 8 percent living in each of the two areas.

Although performing artists live throughout the United States, they are heavily concentrated in the most populated states and, within those states, the most populous metropolitan areas. In 1990, 60 percent of all employed actors and directors worked in just six states (California, New York, Texas, Florida, Illinois and Massachusetts). For employed dancers, 39 percent were concentrated in just four states (New York, California, Florida and Texas), and the same four states (with California first) provided work for 40 percent of employed musicians. The reverse side of this concentration in just a few states was a relative sparseness of performing artists in many other states. Twenty-five states provided a total of only 10 percent of the work for actors and directors in 1990. Half of all states plus the District of Columbia offered employment for just 12 percent of the nation's dancers, including three states with no dancer employment reported. Sixteen percent of working musicians were spread among half of the states and the District of Columbia.

One of the most significant trends over the last twenty years has been the increasing importance of the performing artist workforce in the South. Both dancers and musicians-composers became increasingly concentrated in Southern states during the period from 1970 to 1990, so that by 1990 nearly one third of the members of each of those professions resided in the South. Within the Southern region, as described earlier, the gains for both professions were concentrated in the South Atlantic division. Actors and directors, with their growing concentration in the West, did not follow the trend towards Southern residency. In 1990 the overall proportion of actors and directors living in the South was identical to what it had been twenty years earlier, about one out of five, despite a small increase in the percentage of actors and directors in the South Atlantic states (Tables 24 and 25).

III. RECOMMENDATIONS

The most recent data from the Census and other sources, as discussed here, leave little doubt that practitioners of the performing arts face a cluster of labor market obstacles, ranging from a shortage of full time jobs to a lack of steady income from their profession to the limited geographic areas where work is likely to be found. As a result, the talents and resources of our nation's performers are significantly underutilized. In the interests of promoting and nurturing the arts in this country, the NEA would seem to have a direct stake in improving the employment and earnings opportunities for members of the performing arts professions.

An understanding of the work force needs of performing artists is shaped by our ability to observe and document those needs. At present, these workers' needs cannot be documented with the precision that is possible when studying occupations where employment follows a more regular pattern. The incidence of multiple jobs and multiple income sources, both arts related and non-arts related, and the on-again, off-again employment patterns common in this field complicate any analysis of the work experience of performing artists. The primary source of data on performers' work histories, the Census long form questionnaire, is not designed to gather the detailed employment and earnings data needed to explain their situation. We would therefore recommend that the NEA consider the development of additional data sources. New data sources could include:

(1) Special surveys of performing artists. The best way to overcome the gaps left by the Census and CPS questionnaires would be to develop a national survey of performing artists. This will require cooperation from performing arts unions, theatres, dance organizations, and others with lists of members or employees from which the survey samples could be drawn. Longitudinal studies of

performing artists as they pursue their careers would be of the utmost importance and interest.

(2) Records of organizations in the field, including unions and performing arts organizations. Public and private cooperation should be sought in developing new data sources, building on existing resources of these organizations. As labor organizations in the field develop their own databases and computer capacity, the NEA should consider providing technical assistance to help them design data systems that will also meet national informational needs through easy accessibility and standardized record keeping that does not compromise the required level of confidentiality.

(3) A special Current Population Survey questionnaire on performing arts employment. This should be administered periodically to obtain regular, current information from the general population on income and employment in performing arts occupations. This special CPS should include questions to identify persons who consider themselves performing artists and to differentiate between their arts related and non-arts related employment and income.

Employment opportunities in the performing arts obviously depend on a sustained level of support for drama, dance and music. A continuing priority for the Endowment should be to undertake activities that encourage public and private investment in the performing arts, as well as to develop and expand audiences. Special attention should be given to activities that will generate jobs and income for professionals in the performing arts.

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Appendices

Appendix A:
Annotated Bibliography

The following represents a selection of works that have examined trends in performing arts employment and earnings during the period since 1970.

Cantor, Muriel. *Employment Status of Performing Artists, 1970-1980.* Washington, DC: NEA, December 1987.

> Cantor's report, prepared for the NEA using 1970 and 1980 Census data, analyzes trends for performing artists in relation to income, employment/self-employment, ethnicity, education and gender. It also highlights some of the difficulties in relying on Census data, such as the probable under-counting of artists because of the limitation of data to one reference week, and the high probability that those who are counted represent the most successful rather than the average. This report offers the most thorough analysis of Census data on the employment situation of performing artists in the decade of the 1970s.

Citro, Constance F. and Dierdre A. Gaquin. *Artists in the Workforce, 1950 to 1985.* Washington, DC: NEA, September 1987.

> Derived from the decennial Census from 1950 to 1980 and from the annual Current Population Survey, the report provides large amounts of data on the changing composition and characteristics of artists in the labor force, including tables on performing artists.

Citro, Constance F. and Dierdre A. Gaquin. *Women and Minorities in the Arts: A Portrait from the 1980 Census.* Washington, DC: NEA, March 1988.

> As the title states, 1980 Census data is used to explore the earnings, employment, education, age, family status and distribution of both women and minorities in all eleven arts occupations. For comparison's sake, a considerable amount of data is also taken from the 1970 Census. The information about these artists is compared to information about women and minorities in the general workforce and in professional occupations, as well as to white male artists.

Ellis, Diane. *The Distribution of Artists Among Industrial Sectors.* Washington, DC: NEA, December 1986.

> This report tracks artists' distribution in the economy by industrial sector.

Ellis, Diane. *Earnings of Artists: 1980.* Washington, DC: NEA, February 1987.

> This paper concentrates on the comparative employment and earnings opportunities open to the various artist groups. It examines the earnings patterns of the three major performing arts occupations and compares performing artists' experience to that of artist occupations generally.

Ellis, Diane. *Trends in the Artist Occupations: 1970-1980.* Washington, DC: NEA, May 1984.

> Based on data from both the 1970 and 1980 Census, the report charts basic trends in the composition of the artist labor force. Ellis compares the artists to the general workforce. She also traces changes in the education of artists and in the percentage of women in each occupation. Other areas covered include earnings, ethnicity, labor reserves and employment. While the report does provide some useful information about performers, its focus is a broader look at the entire artist labor force.

Ellis, Diane C. and John C. Beresford, *Trends in Artist Occupations, 1970-1990.* Washington, DC: NEA Research Division, 1994.

> This report utilizes Census data from 1990, 1980 and 1970 to provide an overview of employment and earnings trends for the general artist labor force. Breakdowns by occupation within the arts offer a broad overview of the employment and earnings trends for performing artists during this period, as well as their geographic location.

Filer, Randall K. "The Economic Condition of Artists in America," in D. Shaw, W. Hendon and V. L. Owen (eds.), *Cultural Economics '88: An American Perspective*, proceedings of the Fifth International Conference on Cultural Economics. Akron: Association for Cultural Economics, 1989.

> In this article, Filer defends his 1988 paper (below) in which he asserted that artists were not nearly so disadvantaged as some research suggests. In response to critics, he limits the number of subgroups in each artistic heading to those most likely to be producing serious art and expands his earnings data to include both median and mean income figures. He also breaks his earnings data down to specific regions to show what the income was relative to the area in which the artists lived.

Filer, Randall K. *Labor Market Earnings of American Artists in 1980.* Washington, DC: NEA, December 1988.

> Filer's report challenges the general notion of the starving artist. Using data from both the 1970 and 1980 Census, the author calculates the earnings of artists by occupation. He also examines employment, hours worked, education and regional information for each occupation. He argues that artists' earnings were not generally lower than those of workers in similar occupations (although his figures for performing artists, with the exception of actors-directors, indicate that they may indeed be starving).

Filer, Randall K. "The Price of Failure: Earnings of Former Artists," in D. V. Shaw, W. S. Hendon and C. R. Waits (eds.), *Artists and Cultural Consumers*, proceedings of the Fourth International Conference on Cultural Economics. Akron: Association for Cultural Economics, 1987.

> The article, while not directly relevant to performing artist employment, examines the most common post-arts careers pursued by those who leave the profession. It is interesting in terms of the debate about what sort of workers artists should be compared to.

Golodner, Jack, Leonard Leibowitz, Alan Eisenberg, Albert K. Webster, Lewis Waldek and Gerald Schoenfeld. Articles on "Labor Relations and the Arts" in *Journal of Arts Management and Law,* Spring 1986.

> This issue of the *Journal* analyzes the impact of changes in the performing arts industry on employment, wages and working conditions, particularly in theatre and music. The growth of nonprofit theatre, the advent of new recording technologies, the dependence on fundraising and new kinds of foreign competition (e.g., recordings done with European orchestras) are among the concerns discussed.

Jeffri, Joan and Robert Greenblatt. "Between Extremities: The Artist Described," in *The Journal of Arts Management and Law,* Spring 1989.

> This description of artist occupations is based on survey data gathered by the Research Center for Arts and Culture, Columbia University. Questionnaires were sent to persons from the five boroughs of New York City who applied for a New York Foundation for the Arts Fellowship in 1986-87. The study provided insights into the experiences of New York artists, but its value for artists generally and performing artists in particular is nominal. The research was done as a step

in the preparation of a guide, "Artisthelp," to assist New York area artists in locating resources on health care, financial and legal advice, etc.

Ruttenberg, Friedman, Kilgallon, Gutchess & Associates, Inc. *Survey of Employment, Underemployment, and Unemployment in the Performing Arts.* Washington, DC: AFL-CIO Human Resources Development Institute, 1978.

Ruttenberg, et al. Working — and Not Working — in the Performing Arts: A Survey of Employment, Underemployment, and Unemployment among Performing Artists in 1980. Washington, DC: Labor Institute for Human Enrichment, AFL-CIO, 1981.

The two Ruttenberg studies analyze employment and earnings data collected through two national surveys of members of the five largest performing arts unions. The studies examine how much work performers had and how much income they earned in their arts profession in the two survey years (1976 and 1979), and produce data on the extent to which they relied on supplemental work outside the performing arts to supplement their income. The surveys, while limited to union members, provide more detailed national information on performing arts employment and earnings than that available from Census data.

Taylor II, Brian. "Artists in the Market Place: A Framework for Analysis," in D. V. Shaw, W. S. Hendon and C. R. Waits (eds.), *Artists and Cultural Consumers*, proceedings of the Fourth International Conference on Cultural Economics. Akron: Association for Cultural Economics, 1987.

The paper raises a range of issues on how to approach the relationship of artists to the market place and how to define degrees of commitment to the profession. The author compares the artist labor force to that of a third world country in which a very few have extreme wealth while many have little to none. He groups potential artists into four categories: 1) employed artist, 2) self-employed artist, 3) moonlighter and 4) substituter.

Wassall, Gregory. "Economic Growth and Development among New England's Cultural Institutions in the 1980's and Prospects for the 1990's," in *Journal of Arts Management and Law,* Summer 1991.

Wassall uses data from two studies (in 1978 and 1988) of New England cultural institutions. The data on performing arts institutions are analyzed separately from the rest. The article charts the relative decline in government support compared to other sources of income. Giving by corporations and individuals as well as the increase in admissions charges are also examined.

Wassall, Gregory and Neil Alper. "When Is an Artist an Artist: An Analysis of Factors Related to Claiming Membership in This Profession," in *Journal of Arts Management and Law,* Winter 1990.

Using data derived from their 1981 survey of New England artists, the authors attempt to provide a framework for defining who artists are, outside of the rigid economic criteria used by the Census. Their criteria range from those who work exclusively as artists to those who simply declare themselves to be artists. The study examines the situation of artists in general rather than performers specifically.

Westat, Inc. *1992 Addendum to 1989 Sourcebook.* Washington, DC: NEA, May 1992.
Westat, Inc. *A Sourcebook of Arts Statistics: 1989.* Washington, DC: NEA, April 1990.

The *1992 Addendum* and the 1989 *Sourcebook* are compilations of summary data on the arts from a variety of sources. Included are summaries of a number of studies that have used Census and other survey data to assess the employment and earnings situation of performing artists. The *Addendum* summarizes data on the role of the arts in the economy. Data on the geographic distribution of performing artists is summarized in the *1989 Sourcebook.*

National Endowment for the Arts, Research Division Reports:

Artists Compared by Age, Sex, and Employment in 1970 and 1976. Report #12, 1980.

The report analyzes artists earnings generally. The authors suggest that the lack of improvement in artists' earnings can be partly explained by the disproportionate growth of arts occupations when compared with other sectors of the economy, with a consequent rise in the proportion of artists in entry-level jobs and an increase in the number of artists at the low end of the pay spectrum.

Dancemakers. Report #28, October 1993.

Choreographers' employment, earnings and working conditions are the focus of this report, which is based on data collected through a 1989 survey of choreographers in New York, San Francisco, Washington and Chicago. The survey data document that most choreographers in these major cities are unable to earn a living from their profession alone, and typically spend twice as much time in non-dance jobs as they do in choreographic work so they can earn supplemental income. The report also offers information on the demographic makeup of the profession, which is largely young, white and female; and their experience and education in their profession.

Employment and Unemployment of Artists: 1970-1975. Report #1, April 1976.

Data from the 1970 Census and subsequent monthly Current Population Studies are used to analyze artists' employment and unemployment situation. The experience of actors, dancers and musicians-composers is compared to that of other arts occupations.

Selected Characteristics of Artists: 1970. Report #10, November 1978.

Using data derived from the 1970 Census, the article examines several characteristics of artists' life as it developed in the 1960s, including employment/self-employment, migration, growth and family arrangements.

Where Artists Live: 1970. Report #5, October 1977.

This is a source of regional and state data on the geographic location of performing artists, as well as employed artists in general.

Where Artists Live, 1980. Report #19, 1987.

The report charts the growth and migration of all artists from 1970 to 1980. It breaks artists down into each of the eleven occupations and gives data on their numbers nationally, by region, by state and by metropolitan area. It also compares their numbers to the general work force in each of these areas.

Appendix B:

Historical Data on Civilian Labor Force, Women in the Labor Force and Class of Worker

Table B-1. Growth Rates of the Civilian Labor Force, 1950 - 1990.

(in thousands)

Year	Civilian Labor Force [1]	Growth Rate	Average Annual Growth Rate
1950	58,918	--	
1960	69,628	18.2%	1.7%
1970	82,771	18.9%	1.7%
1980	106,940	29.2%	2.6%
1990	124,787	16.7%	1.6%

Source: Bureau of Labor Statistics, US Department of Labor.

Table B-2. Proportion of Women in the Civilian Labor Force, 1950 to 1990.

(in thousands)

Year	Civilian Labor Force		Proportion of Women
	Men	Women	
1950	41,578	17,340	29.4%
1960	46,388	23,240	33.4%
1970	51,228	31,543	38.1%
1980	61,453	45,487	42.5%
1990	68,234	56,553	45.3%

Source: Bureau of Labor Statistics, US Dept. of Labor.

Table B-3. Distribution of Employed Civilians by Class of Worker 1950 to 1990.

(in thousands)

Year	Wage and Salary Workers		Self-Employed	Unpaid Family
	Private	Government		
		Count		
1950	41,196	5,789	10,359	1,573
1960	47,245	7,935	9,098	1,499
1970	58,214	12,431	7,031	1,001
1980	74,037	15,912	8,642	710
1990	89,654	17,740	10,160	359
		Proportion		
1950	69.9%	9.8%	17.6%	2.7%
1960	71.8%	12.1%	13.8%	2.3%
1970	74.0%	15.8%	8.9%	1.3%
1980	74.6%	16.0%	8.7%	0.7%
1990	76.0%	15.0%	8.6%	0.3%

Source: Bureau of Labor Statistics, US Department of Labor.

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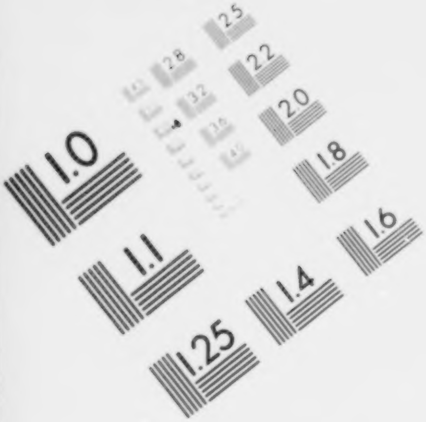
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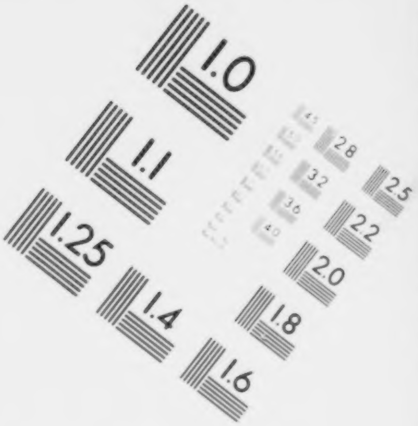
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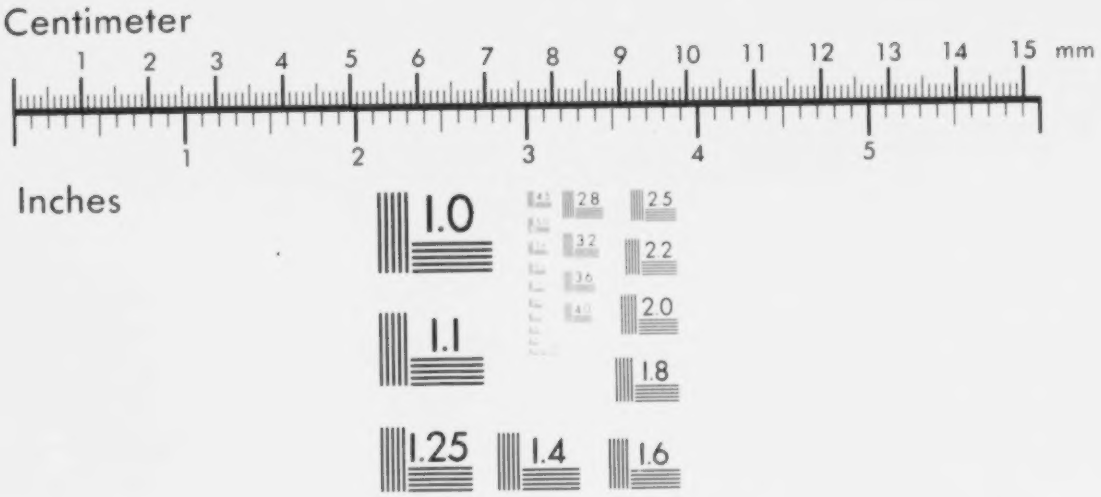
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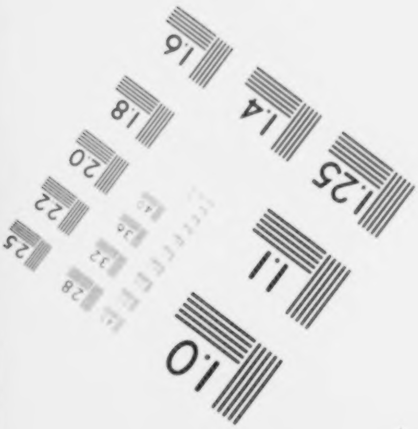
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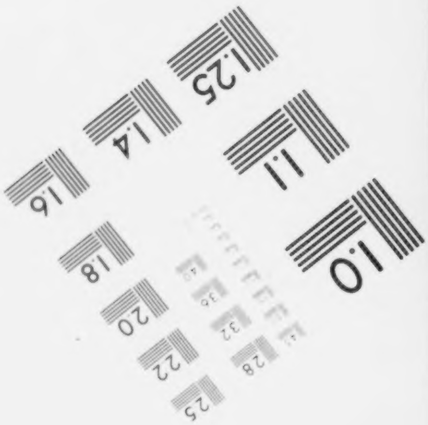
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Appendix C:
Census Data

Table C-1. Normalization of Sample Counts to Census Counts

	1970	1980	1990
Actors and Actors-Directors			
Census count of ECLF	14,140	67,180	109,573
Sample count of ECLF	13,900	67,660	108,790
Normalization coefficient	1.01727	0.99291	1.0072
Dancers			
Census count of ECLF	7,404	13,194	21,913
Sample count of ECLF	6,600	13,060	22,499
Normalization coefficient	1.12182	1.01026	0.097395
Musicians and Composers			
Census count of ECLF	99,533	140,556	148,020
Sample count of ECLF	97,334	137,420	149,473
Normalization coefficient	1.02259	1.02282	0.99028
Sample Data Source:	Cantor, originally from 1970 Artist Extract File	NEA Artist Extract File, Sample A	NEA Artist Extract File, Sample A

ECLF: Experienced Civilian Labor Force.

Sources: Ellis and Beresford, 1994; Cantor, 1987; NEA Artist Extract File, 1980 and NEA Artist Extract File, 1990.

Demographic Characteristics of Actors and Directors.

	Levels						Growth		
	1970	Proportion	1980	Proportion	1990	Proportion	1970-1980	1980-1990	1970-1990
Total	40,201	100%	67,180	100%	109,573	100%	67%	63%	173%
Gender									
Male	26,339	66%	44,049	66%	67,787	62%	67%	54%	157%
Female	13,862	34%	23,131	34%	41,786	38%	67%	81%	201%
Race									
White	37,275	93%	61,397	91%	98,110	90%	65%	60%	163%
Black	2,346	6%	3,916	6%	7,951	7%	67%	103%	239%
Other	580	1%	1,867	3%	3,512	3%	222%	88%	506%
Hispanic Origin									
Hispanic	1,404	3%	2,243	3%	5,386	5%	60%	140%	284%
Not hispanic	38,797	97%	64,937	97%	104,187	95%	67%	60%	169%
Education									
1 to 8 Years	1,441	4%	1,013	2%	314	0%	-30%	-69%	-78%
9 to 11 Years	2,744	7%	1,827	3%	2,441	2%	-33%	34%	-11%
12 Years	9,879	25%	9,889	15%	9,153	8%	0%	-7%	-7%
13 to 15 Years	13,103	33%	18,686	28%	32,587	30%	43%	74%	149%
16 Years	8,232	20%	21,844	33%	49,249	45%	165%	125%	498%
17 Years or more	4,802	12%	13,921	21%	15,828	14%	190%	14%	230%
Age									
16 to 24 Years	9,330	23%	10,306	15%	11,625	11%	10%	13%	25%
25 to 34 Years	12,554	31%	28,397	42%	42,058	38%	126%	48%	235%
35 to 54 Years	13,995	35%	22,321	33%	45,963	42%	59%	106%	228%
55 Years or more	4,322	11%	6,156	9%	9,927	9%	42%	61%	130%

Source: Ellis, Diane C. and John C. Beresford. Trends in the Artist Occupations: 1970-1990, Appendix Tables 20 and 23. Washington, DC: National Endowment for the Arts, 1994.

Demographic Characteristics of Dancers.

	Levels						Growth		
	1970	Proportion	1980	Proportion	1990	Proportion	1970-1980	1980-1990	1970-1990
Total	7,404	100%	13,194	100%	21,913	100%	78%	66%	196%
Gender									
Male	1,381	19%	3,350	25%	5,097	23%	143%	52%	269%
Female	6,023	81%	9,844	75%	16,816	77%	63%	71%	179%
Race									
White	6,371	86%	10,996	83%	18,649	85%	73%	70%	193%
Black	639	9%	1,155	9%	1,632	7%	81%	41%	155%
Other	394	5%	1,043	8%	1,632	7%	165%	56%	314%
Hispanic Origin									
Hispanic	475	6%	787	6%	1,600	7%	66%	103%	237%
Not hispanic	6,929	94%	12,407	94%	20,313	93%	79%	64%	193%
Education									
1 to 8 Years	565	8%	546	4%	712	3%	-3%	30%	26%
9 to 11 Years	1,950	26%	2,404	18%	3,994	18%	23%	66%	105%
12 Years	2,939	40%	5,031	38%	6,421	29%	71%	28%	118%
13 to 15 Years	1,356	18%	3,011	23%	6,712	31%	122%	123%	395%
16 Years	367	5%	1,334	10%	3,315	15%	263%	149%	803%
17 Years or more	226	3%	869	7%	759	3%	285%	-13%	236%
Age									
16 to 24 Years	3,843	52%	5,981	45%	8,832	40%	56%	48%	130%
25 to 34 Years	2,628	35%	5,435	41%	8,937	41%	107%	64%	240%
35 to 54 Years	791	11%	1,455	11%	3,636	17%	84%	150%	360%
55 Years or more	141	2%	323	2%	508	2%	129%	57%	260%

Source: Ellis, Diane C. and John C. Beresford. Trends in the Artist Occupations: 1970-1990, Appendix Tables 20 and 23. Washington, DC: National Endowment for the Arts, 1994.

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Demographic Characteristics of Musicians and Composers.

	Levels						Growth		
	1970	Proportion	1980	Proportion	1990	Proportion	1970-1980	1980-1990	1970-1990
Total	99,533	100%	140,556	100%	148,020	100%	41%	5%	49%
Gender									
Male	64,767	65%	99,065	70%	99,409	67%	53%	0%	53%
Female	34,766	35%	41,491	30%	48,611	33%	19%	17%	40%
Race									
White	91,785	92%	126,298	90%	129,428	87%	38%	2%	41%
Black	6,810	7%	9,290	7%	11,166	8%	36%	20%	64%
Other	938	1%	4,968	4%	7,426	5%	430%	49%	692%
Hispanic Origin									
Hispanic	3,419	3%	6,192	4%	9,615	6%	81%	55%	181%
Not hispanic	96,114	97%	134,364	96%	138,405	94%	40%	3%	44%
Education									
1 to 8 Years	4,408	4%	4,603	3%	3,993	3%	4%	-13%	-9%
9 to 11 Years	16,852	17%	12,928	9%	9,637	7%	-23%	-25%	-43%
12 Years	27,768	28%	34,776	25%	22,992	16%	25%	-34%	-17%
13 to 15 Years	28,390	29%	42,488	30%	49,018	33%	50%	15%	73%
16 Years	11,641	12%	23,750	17%	38,135	26%	104%	61%	228%
17 Years or more	10,474	11%	22,011	16%	24,245	16%	110%	10%	131%
Age									
16 to 24 Years	33,031	33%	31,196	22%	17,068	12%	-6%	-45%	-48%
25 to 34 Years	22,893	23%	58,301	41%	46,342	31%	155%	-21%	102%
35 to 54 Years	28,831	29%	33,589	24%	61,298	41%	17%	82%	113%
55 Years or more	14,778	15%	17,470	12%	23,311	16%	18%	33%	58%

Source: Ellis, Diane C. and John C. Beresford. Trends in the Artist Occupations: 1970-1990, Appendix Tables 20 and 23. Washington, DC: National Endowment for the Arts, 1994.

Employment and Unemployment of Performing Artists, 1970 - 1990.

				Percent Change		
Year	1970	1980	1990	1970-80	1980-90	1970-90
Actors (1970) and Actors-Directors (1980, 1990)						
Employed	9,665	57,013	95,860	na	68%	na
Unemployed	4,475	10,167	13,713	na	35%	na
Unemployment Rate	32%	15%	13%			
Experienced Labor Force	14,140	67,180	109,573	na	63%	na
Not in Labor Force	na	12,113	18,601	na	54%	na
Experienced Population	na	79,293	128,174	na	62%	na
Worked in Previous Year	na	73,733	120,908	na	64%	na
Dancers						
Employed	6,357	11,780	20,298	85%	72%	219%
Unemployed	1,047	1,414	1,615	35%	14%	54%
Unemployment Rate	14%	11%	7%			
Experienced Labor Force	7,404	13,194	21,913	78%	66%	196%
Not in Labor Force	na	4,647	5,458	na	17%	na
Experienced Population	na	17,841	27,371	na	53%	na
Worked in Previous Year	na	15,558	23,740	na	53%	na
Musicians-Composers						
Employed	93,227	128,937	138,873	38%	8%	49%
Unemployed	6,306	11,619	9,147	84%	-21%	45%
Unemployment Rate	6%	8%	6%			
Experienced Labor Force	99,533	140,556	148,020	41%	5%	49%
Not in Labor Force	na	30,235	31,619	na	5%	na
Experienced Population	na	170,791	179,639	na	5%	na
Worked in Previous Year	na	156,226	166,277	na	6%	na

Unemployed Performing Artists by Year of Last Job, 1980 - 1990.

	1980		1990	
Length of Unemployment	Frequency	%	Frequency	%
Actors-Directors				
Last worked...				
this year	6,216	61.1	8,942	65.2
previous year	3,396	33.4	4,197	30.6
two years ago	357	3.5	373	2.7
three to five years ago	199	2.0	201	1.5
Total unemployed	10,167	100.0	13,713	100.0
Unemployment rate	15%		13%	
Dancers				
Last worked...				
this year	808	57.1	1,099	68.0
previous year	505	35.7	393	24.3
two years ago	101	7.1	117	7.2
three to five years ago	0	0.0	7	0.4
Total unemployed	1,414	100.0	1,615	100.0
Unemployment rate	11%		7%	
Musicians-Composers				
Last worked...				
this year	7,507	64.6	5,091	55.7
previous year	3,150	27.1	2,875	31.4
two years ago	532	4.6	583	6.4
three to five years ago	430	3.7	598	6.5
Total unemployed	11,619	100.0	9,147	100.0
Unemployment rate	8%		6%	

Labor Force Status by Class of Employment, Actors (1970) and Actors-Directors (1980,1990)

		Sector of Employment				
Year	Labor Force Status	Private	Government	Self-Employed	Unpaid Family Business	Total
				Frequency		
1970	**Employed**	**7,438**	**1,174**	**1,028**	**24**	**9,665**
	Worked in 1969	na	na	na	na	na
1980	**Employed**	**43,192**	**4,170**	**9,413**	**238**	**57,013**
	Unemployed	8,618	278	1,211	60	10,167
	Experienced Labor Force	51,810	4,448	10,624	298	67,180
	Not In Labor Force	9,731	854	1,350	179	12,114
	Worked in 1979	57,013	5,044	11,319	357	73,733
1990	**Employed**	**69,723**	**7,036**	**18,940**	**160**	**95,860**
	Unemployed	10,737	281	2,648	47	13,713
	Experienced Labor Force	80,460	7,317	21,588	207	109,573
	Not In Labor Force	14,100	1,006	3,131	364	18,601
	Worked in 1989	88,890	7,942	23,778	298	120,908
				Percent Distribution		
1970	**Employed**	**77%**	**12%**	**11%**	**0%**	**100%**
	Worked in 1969	na	na	na	na	na
1980	**Employed**	**76%**	**7%**	**17%**	**0%**	**100%**
	Unemployed	85%	3%	12%	1%	100%
	Experienced Labor Force	77%	7%	16%	0%	100%
	Not In Labor Force	80%	7%	11%	1%	100%
	Worked in 1979	77%	7%	15%	0%	100%
1990	**Employed**	**73%**	**7%**	**20%**	**0%**	**100%**
	Unemployed	78%	2%	19%	0%	100%
	Experienced Labor Force	73%	7%	20%	0%	100%
	Not In Labor Force	76%	5%	17%	2%	100%
	Worked in 1989	74%	7%	20%	0%	100%

Labor Force Status by Class of Employment, Dancers (1970 - 1990)

Year	Labor Force Status	Sector of Employment: Private	Sector of Employment: Government	Sector of Employment: Self-Employed	Sector of Employment: Unpaid Family Business	Total
		Frequency				
1970	**Employed**	**6,904**	**200**	**300**	**0**	**7,404**
	Worked in 1969	na	na	na	na	na
1980	**Employed**	**9,840**	**263**	**1,616**	**61**	**11,780**
	Unemployed	1,273	101	40	0	1,414
	Experienced Labor Force	11,113	364	1,657	61	13,194
	Not In Labor Force	3,799	222	606	20	4,647
	Worked in 1979	13,073	465	1,980	40	15,558
1990	**Employed**	**15,866**	**387**	**4,030**	**16**	**20,298**
	Unemployed	1,358	97	160	0	1,615
	Experienced Labor Force	17,223	484	4,190	16	21,913
	Not In Labor Force	4,579	56	760	64	5,458
	Worked in 1989	18,695	429	4,557	59	23,740
		Percent Distribution				
1970	**Employed**	**93%**	**3%**	**4%**	**0%**	**100%**
	Worked in 1969	na	na	na	na	na
1980	**Employed**	**84%**	**2%**	**14%**	**1%**	**100%**
	Unemployed	90%	7%	3%	0%	100%
	Experienced Labor Force	84%	3%	13%	0%	100%
	Not In Labor Force	82%	5%	13%	0%	100%
	Worked in 1979	84%	3%	13%	0%	100%
1990	**Employed**	**78%**	**2%**	**20%**	**0%**	**100%**
	Unemployed	84%	6%	10%	0%	100%
	Experienced Labor Force	79%	2%	19%	0%	100%
	Not In Labor Force	84%	1%	14%	1%	100%
	Worked in 1989	79%	2%	19%	0%	100%

Labor Force Status by Class of Employment, Musicians-Composers (1970-1990)

Year	Labor Force Status	Private	Government	Self-Employed	Unpaid Family Business	Total
		Sector of Employment				
		Frequency				
1970	**Employed**	**67,901**	**3,247**	**21,924**	**156**	**93,227**
	Worked in 1969	na	na	na	na	na
1980	**Employed**	**78,205**	**3,580**	**46,845**	**307**	**128,937**
	Unemployed	5,810	450	5,298	61	11,619
	Experienced Labor Force	84,014	4,030	52,143	368	140,556
	Not In Labor Force	18,206	1,493	10,085	450	30,235
	Worked in 1979	93,834	4,828	56,971	593	156,226
1990	**Employed**	**82,159**	**3,069**	**53,308**	**338**	**138,873**
	Unemployed	4,365	506	4,276	0	9,147
	Experienced Labor Force	86,524	3,575	57,584	338	148,020
	Not In Labor Force	18,500	1,445	11,471	202	31,619
	Worked in 1989	97,601	4,389	63,860	427	166,277
		Percent Distribution				
1970	**Employed**	**73%**	**3%**	**24%**	**0%**	**100%**
	Worked in 1969	na	na	na	na	na
1980	**Employed**	**61%**	**3%**	**36%**	**0%**	**100%**
	Unemployed	50%	4%	46%	1%	100%
	Experienced Labor Force	60%	3%	37%	0%	100%
	Not In Labor Force	60%	5%	33%	1%	100%
	Worked in 1979	60%	3%	36%	0%	100%
1990	**Employed**	**59%**	**2%**	**38%**	**0%**	**100%**
	Unemployed	48%	6%	47%	0%	100%
	Experienced Labor Force	58%	2%	39%	0%	100%
	Not In Labor Force	59%	5%	36%	1%	100%
	Worked in 1989	59%	3%	38%	0%	100%

Employed Actors-Directors by Major Industry Grouping, 1980 - 1990.

Major Industry Grouping	1980		1990	
	Frequency	Proportion	Frequency	Proportion
Agriculture, Forestry and Fisheries	*	*	*	*
Mining	*	*	*	*
Construction	*	*	*	*
Manufacturing, Nondurables	318	1%	*	*
Manufacturing, Durables	616	1%	837	1%
Transportation	*	*	*	*
Communications	19,818	35%	31,139	32%
Utilities and Sanitary Services	*	*	*	*
Wholesale Trade, Durables	*	*	*	*
Wholesale Trade, Nondurables	*	*	*	*
Retail Trade	516	1%	1,057	1%
Finance, Insurance and Real Estate	*	*	*	*
Business and Repair Services	1,986	3%	3,966	4%
Personal Services	*	*	*	*
Entertainment and Recreation Services	29,370	52%	49,229	51%
Professional and Related Services	2,641	5%	7,244	8%
Public Administration	973	2%	943	1%
Total employed	57,013	100%	95,860	100%
Detailed Industry	Largest Employers in 1980			
Theaters and motion pictures	28,814	51%		
Radio and television broadcasting	19,123	34%		
Advertising	1,410	2%		
Colleges and universities	1,052	2%		
Miscellaneous entertainment and recreation services	536	1%		
Telephone (wire and radio)	477	1%		
Religious organizations	437	1%		
Eating and drinking places	397	1%		
General government, nec	298	1%		
	Largest Employers in 1990			
Theaters and motion pictures			48,502	51%
Radio and television broadcasting and cable			30,349	32%
Colleges and universities			5,086	5%
Advertising			2,960	3%
Telephone communications			729	1%
Business services, nec			709	1%
Miscellaneous entertainment and recreation services			697	1%
Eating and drinking places			483	1%

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* denotes less than 1.0% employment.

Employed Dancers by Major Industry Grouping, 1980 - 1990.

Major Industry Grouping	1980		1990	
	Frequency	Proportion	Frequency	Proportion
Agriculture, Forestry and Fisheries	•	•	•	•
Mining	•	•	•	•
Construction	•	•	•	•
Manufacturing, Nondurables	101	1%	160	1%
Manufacturing, Durables	•	•	•	•
Transportation	61	1%	174	1%
Communications	•	•	•	•
Utilities and Sanitary Services	•	•	•	•
Wholesale Trade, Durables	•	•	•	•
Wholesale Trade, Nondurables	•	•	•	•
Retail Trade	2,404	20%	4,695	23%
Finance, Insurance and Real Estate	•	•	•	•
Business and Repair Services	•	•	224	1%
Personal Services	525	4%	339	2%
Entertainment and Recreation Services	8,143	69%	13,737	68%
Professional and Related Services	384	3%	788	4%
Public Administration	61	1%	•	•
Total	11,780	100%	20,298	100%

Detailed Industry	Largest Employers in 1980	
Theaters and motion pictures	5,375	46%
Miscellaneous entertainment and recreation services	2,768	23%
Eating and drinking places	2,344	20%
Hotels and motels	485	4%
Miscellaneous professional and related services	141	1%
Membership organizations	81	1%

	Largest Employers in 1990	
Miscellaneous entertainment and recreation services	7,175	35%
Theaters and motion pictures	6,531	32%
Eating and drinking places	4,559	22%
Hotels and motels	241	1%
Miscellaneous professional and related services	209	1%
Colleges and universities	174	1%
Elementary and secondary schools	0	0%
Business services, nec	0	0%
Water transportation	0	0%

* denotes less than 1.0% employment

Employed Musicians-Composers by Major Industry Grouping, 1980 - 1990.

Major Industry Grouping	1980 Frequency	1980 Proportion	1990 Frequency	1990 Proportion
Agriculture, Forestry and Fisheries	*	*	*	*
Mining	*	*	*	*
Construction	*	*	*	*
Manufacturing, Nondurables	1,084	1%	1,373	1%
Manufacturing, Durables	*	*	1,195	1%
Transportation	*	*	*	*
Communications	961	1%	1,289	1%
Utilities and Sanitary Services	*	*	*	*
Wholesale Trade, Durables	*	*	*	*
Wholesale Trade, Nondurables	*	*	*	*
Retail Trade	12,233	9%	11,009	8%
Finance, Insurance and Real Estate	*	*	*	*
Business and Repair Services	1,862	1%	2,408	2%
Personal Services	3,375	3%	3,464	2%
Entertainment and Recreation Services	71,782	56%	66,566	48%
Professional and Related Services	35,881	28%	50,463	36%
Public Administration	777	1%	*	*
Total	128,937	100%	138,873	100%

Detailed Industry	Largest Employers in 1980	
Theaters and motion pictures	68,468	53%
Religious organizations	28,168	22%
Eating and drinking places	11,558	9%
Miscellaneous entertainment and recreation services	3,171	2%
Hotels and motels	2,680	2%
Miscellaneous professional and related services	2,230	2%
Colleges and Universities	2,005	2%
Business services, nec	1,534	1%
Educational services, nec	1,043	1%
Printing, publishing and allied industries, except newpa	921	1%

	Largest Employers in 1990	
Theaters and motion pictures	62,614	45%
Religious organizations	35,278	25%
Eating and drinking places	9,769	7%
Miscellaneous professional and related services	7,368	5%
Miscellaneous entertainment and recreation services	3,916	3%
Hotels and motels	2,680	2%
Elementary and secondary schools	2,118	2%
Colleges and Universities	2,104	2%
Business services, nec	2,095	2%
Educational services, nec	1,548	1%

* denotes less than 1.0% employment.

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Employed Performing Artists, Specific Industries, 1970 - 1990.

Year	Detailed Industry	Actors-Directors		Dancers		Musicians-Composers	
		Frequency	%	Frequency	%	Frequency	%
1970	Radio and television broadcasting and cable	580	6.0	37	0.6	443	0.5
	Eating and drinking places	136	1.4	2,880	45.3	10,363	11.1
	Advertising	68	0.7	0	0.0	136	0.1
	Hotels and motels	34	0.3	261	4.1	2,590	2.8
	Theatres and motion pictures	6,764	70.0	2,357	37.1	38,790	41.6
	Miscellaneous entertainment and recreation servic	239	2.5	523	8.2	2,353	2.5
	Colleges and universities	478	4.9	75	1.2	1,568	1.7
	Religious Organizations	34	0.3	0	0.0	26,554	28.5
	Other	1,332	13.8	224	3.5	10,430	11.2
	Total employed	9,665	100.0	6,357	100.0	93,227	100.0
1980	Radio and television broadcasting and cable	19,123	33.5	20	0.2	777	0.6
	Eating and drinking places	397	0.7	2,344	19.9	11,558	9.0
	Advertising	1,410	2.5	20	0.2	123	0.1
	Hotels and motels	60	0.1	485	4.1	2,680	2.1
	Theatres and motion pictures	28,814	50.5	5,375	45.6	68,468	53.1
	Miscellaneous entertainment and recreation servic	536	0.9	2,768	23.5	3,171	2.5
	Colleges and universities	1,052	1.8	20	0.2	2,005	1.6
	Religious Organizations	437	0.8	20	0.2	28,168	21.8
	Other	5,184	9.1	728	6.2	11,987	9.3
	Total employed	57,013	100.0	11,780	100.0	128,937	100.0
1990	Radio and television broadcasting and cable	30,349	31.7	38	0.2	1,234	0.9
	Eating and drinking places	483	0.5	4,559	22.5	9,769	7.0
	Advertising	2,960	3.1	0	0.0	133	0.1
	Hotels and motels	109	0.1	241	1.2	2,680	1.9
	Theatres and motion pictures	48,502	50.6	6,531	32.2	62,614	45.1
	Miscellaneous entertainment and recreation servic	697	0.7	7,175	35.3	3,916	2.8
	Colleges and universities	5,086	5.3	174	0.9	2,104	1.5
	Religious Organizations	199	0.2	0	0.0	35,278	25.4
	Other	7,475	7.8	1,580	7.8	21,145	15.2
	Total employed	95,860	100.0	20,298	100.0	138,873	100.0

Note: figures for Actors-Directors for 1970 are for Actors only.

Weeks worked last year by Actors (1970) and Actors-Directors (1980, 1990)

	Actors		Actors-Directors			
	in 1969		in 1979		in 1989	
	Frequency	%	Frequency	%	Frequency	%
Weeks worked						
13 or less	3,357	24.7	10,743	14.6	15,426	12.8
14 to 26	2,238	16.5	9,631	13.1	12,906	10.7
27 to 39	2,340	17.2	7,864	10.7	10,633	8.8
40 to 47	2,001	14.7	7,268	9.9	11,978	9.9
48 to 49	712	5.2	2,641	3.6	5,150	4.3
50 to 52	2,950	21.7	35,586	48.3	64,815	53.6
Total with work last year	13,598	100.0	73,733	100.0	120,908	100.0
Median weeks worked	na		48		50	

Weeks worked last year by Dancers (1970 - 1990)

	Dancers					
	in 1969		in 1979		in 1989	
	Frequency	%	Frequency	%	Frequency	%
Weeks Worked						
13 or less	1,122	16.4	2,586	16.6	2,533	10.7
14 to 26	934	13.7	2,748	17.7	3,907	16.5
27 to 39	1,421	20.8	2,505	16.1	3,702	15.6
40 to 47	897	13.1	2,465	15.8	4,522	19.0
48 to 49	449	6.6	849	5.5	1,194	5.0
50 to 52	2,019	29.5	4,405	28.3	7,882	33.2
Total with work last year	6,843	100.0	15,558	100.0	23,740	100.0
Median weeks worked	na		38		39	

Weeks worked last year by Musicians-Composers (1970 - 1990)

	Musicians-Composers					
	in 1969		in 1979		in 1989	
	Frequency	%	Frequency	%	Frequency	%
Weeks worked						
13 or less	13,635	14.1	20,334	13.0	21,453	12.9
14 to 26	11,181	11.6	23,054	14.8	18,695	11.2
27 to 39	13,771	14.3	20,968	13.4	17,884	10.8
40 to 47	12,851	13.3	23,627	15.1	21,988	13.2
48 to 49	7,465	7.7	9,021	5.8	9,624	5.8
50 to 52	37,598	39.0	59,221	37.9	76,632	46.1
Total with work last year	96,501	100.0	156,226	100.0	166,277	100.0
Median weeks worked	na		42		48	

Usual Weekly Hours of Actors (1970) and Actors-Directors (1980, 1990) in Previous Year.

	Actors		Actors-Directors			
	in 1969		in 1979		in 1989	
Usual Weekly Hours	Frequency	%	Frequency	%	Frequency	%
1 to 14	na	na	5,918	8.0	6,602	5.5
15 to 29	na	na	8,400	11.4	13,431	11.1
30 to 34	na	na	4,389	6.0	7,592	6.3
35 to 39	na	na	3,634	4.9	5,690	4.7
less than 40 hours	na	na	22,340	30.3	33,315	27.6
40	na	na	27,345	37.1	42,473	35.1
more than 40 hours	na	na	24,048	32.6	45,121	37.3
41 to 48	na	na	7,705	10.4	13,761	11.4
49 to 59	na	na	9,989	13.5	17,134	14.2
60 or more	na	na	6,355	8.6	14,225	11.8
Total working last year	na	na	73,733	100.0	120,908	100.0
Employed						
Full time (35 or more hours)	na	na	55,027	74.6	93,283	77.2
Part time	na	na	18,706	25.4	27,625	22.8

Usual Weekly Hours of Dancers (1970 - 1990) In Previous Year.

	Dancers					
	in 1969		in 1979		in 1989	
Usual Weekly Hours	Frequency	%	Frequency	%	Frequency	%
1 to 14	na	na	1,940	12.5	2,514	10.6
15 to 29	na	na	3,132	20.1	5,991	25.2
30 to 34	na	na	1,778	11.4	3,269	13.8
35 to 39	na	na	1,455	9.4	1,747	7.4
less than 40 hours	na	na	8,304	53.4	13,520	57.0
40	na	na	5,193	33.4	7,308	30.8
more than 40 hours	na	na	2,061	13.2	2,912	12.3
41 to 48	na	na	849	5.5	1,166	4.9
49 to 59	na	na	687	4.4	855	3.6
60 or more	na	na	525	3.4	891	3.8
Total working last year	na	na	15,558	100.0	23,740	100.0
Employed						
Full time (35 or more hours)	na	na	8,708	56.0	11,967	50.4
Part time	na	na	6,850	44.0	11,773	49.6

Usual Weekly Hours of Musicians-Composers (1970 - 1990) in Previous Year.

	Musicians-Composers					
	in 1969		in 1979		in 1989	
Usual Weekly Hours	Frequency	%	Frequency	%	Frequency	%
1 to 14	na	na	39,133	25.0	36,745	22.1
15 to 29	na	na	41,506	26.6	40,479	24.3
30 to 34	na	na	17,777	11.4	16,158	9.7
35 to 39	na	na	8,346	5.3	8,200	4.9
less than 40 hours	na	na	106,762	68.3	101,582	61.1
40	na	na	31,216	20.0	37,571	22.6
more than 40 hours	na	na	18,247	11.7	27,124	16.3
41 to 48	na	na	6,076	3.9	7,181	4.3
49 to 59	na	na	6,505	4.2	10,530	6.3
60 or more	na	na	5,666	3.6	9,414	5.7
Total working last year	na	na	156,226	100.0	166,277	100.0
Employed						
Full time (35 or more hours)	na	na	57,810	37.0	72,895	43.8
Part time	na	na	98,416	63.0	93,382	56.2

Distribution of Actors and Directors by Earnings and Full/Part Year and Full/Part Time, 1979 - 1989.

	Part-Year		Full-Year		
	Part-Time	Full-Time	Part-Time	Full-Time	Total
		1979			
Loss	79	40	79	159	357
$0	218	119	40	40	417
$1 to $999	3,018	1,529	79	199	4,826
$1,000 to $4,999	5,739	5,501	794	1,251	13,285
$5,000 to $9,999	2,999	6,057	755	3,872	13,682
$10,000 to $19,999	2,065	4,984	516	12,848	20,414
$20,000 to $29,999	635	1,628	377	6,712	9,353
$30,000 to $39,999	318	695	79	3,098	4,190
$40,000 to $49,999	119	397	79	1,450	2,045
$50,000 to 59,999	159	477	40	834	1,509
$60,000 or more	318	1,052	199	2,085	3,654
Total	15,668	22,479	3,038	32,548	73,733
		1989			
Loss	104	175	27	171	477
$0	249	194	0	90	533
$1 to $999	3,755	1,363	134	131	5,382
$1,000 to $4,999	6,245	4,545	848	416	12,054
$5,000 to $9,999	3,589	4,666	1,214	1,767	11,235
$10,000 to $19,999	2,819	7,258	1,825	11,800	23,702
$20,000 to $29,999	1,859	5,408	811	13,700	21,778
$30,000 to $39,999	797	3,453	313	10,882	15,444
$40,000 to $49,999	447	1,951	194	6,631	9,224
$50,000 to 59,999	370	1,413	248	3,632	5,662
$60,000 or more	1,082	4,352	697	9,284	15,415
Total	21,314	34,779	6,311	58,504	120,908

Full-Year is defined as 50 weeks a year or more; Full-time is defined as 35 hours a week or more.

Distribution of Dancers by Earnings and Full/Part Year and Full/Part Time, 1979 - 1989.

	Part-Year		Full-Year		
	Part-Time	Full-Time	Part-Time	Full-Time	Total
		1979			
Loss	40	0	20	0	61
$0	141	40	0	0	182
$1 to $999	1,536	485	61	20	2,101
$1,000 to $4,999	2,202	2,384	424	485	5,496
$5,000 to $9,999	990	1,475	364	1,091	3,920
$10,000 to $19,999	505	950	343	1,051	2,849
$20,000 to $29,999	81	202	40	263	586
$30,000 to $39,999	20	0	20	101	141
$40,000 to $49,999	20	40	20	40	121
$50,000 to 59,999	0	0	20	0	20
$60,000 or more	0	40	0	40	81
Total	5,536	5,617	1,313	3,091	15,558
		1989			
Loss	37	23	0	68	129
$0	67	28	0	0	95
$1 to $999	1,425	260	50	19	1,753
$1,000 to $4,999	3,229	1,696	683	120	5,727
$5,000 to $9,999	1,784	1,714	831	642	4,971
$10,000 to $19,999	1,242	2,013	859	1,954	6,068
$20,000 to $29,999	399	1,047	403	1,219	3,069
$30,000 to $39,999	217	247	131	354	949
$40,000 to $49,999	61	172	180	112	526
$50,000 to 59,999	27	28	19	65	140
$60,000 or more	63	76	65	109	314
Total	8,552	7,306	3,221	4,661	23,740

Full-Year is defined as 50 weeks a year or more; Full-time is defined as 35 hours a week or more.

Distribution of Musicians and Composers by Earnings and Full/Part Year and Full/Part Time, 1979 - 1989.

	Part-Year		Full-Year		
	Part-Time	Full-Time	Part-Time	Full-Time	Total
			1979		
Loss	675	327	245	266	1,514
$0	552	205	123	184	1,064
$1 to $999	15,240	2,618	2,127	348	20,334
$1,000 to $4,999	27,657	10,556	13,685	3,212	55,110
$5,000 to $9,999	13,031	7,958	6,587	6,976	34,551
$10,000 to $19,999	7,814	5,605	5,687	10,883	29,989
$20,000 to $29,999	1,371	1,473	1,759	3,478	8,080
$30,000 to $39,999	286	552	491	1,330	2,659
$40,000 to $49,999	225	205	225	409	1,064
$50,000 to 59,999	123	102	102	307	634
$60,000 or more	164	266	245	552	1,227
Total	67,138	29,866	31,278	27,943	156,226
			1989		
Loss	977	158	170	464	1,771
$0	390	138	66	61	656
$1 to $999	11,730	2,463	1,005	322	15,520
$1,000 to $4,999	19,763	5,870	9,776	1,475	36,884
$5,000 to $9,999	10,790	5,146	8,507	3,976	28,419
$10,000 to $19,999	8,409	7,945	7,692	12,356	36,403
$20,000 to $29,999	3,754	3,828	3,459	10,195	21,237
$30,000 to $39,999	1,522	1,851	1,199	5,956	10,528
$40,000 to $49,999	865	851	801	2,823	5,340
$50,000 to 59,999	456	475	409	1,742	3,082
$60,000 or more	1,081	1,181	560	3,617	6,440
Total	59,738	29,907	33,645	42,987	166,277

Full-Year is defined as 50 weeks a year or more; Full-time is defined as 35 hours a week or more.

Distribution of Actors and Directors by Earnings and Highest Grade Completed, 1979 and 1989.

Distribution	No School	Elementary	Some High School	High School	Some College	College	Post Graduate	Total
1979								
Loss	0	20	20	119	99	60	40	357
$0	0	20	20	139	119	60	60	417
$1 to $999	20	199	655	933	1,827	616	576	4,826
$1,000 to $4,999	0	258	933	2,443	4,190	3,475	1,986	13,285
$5,000 to $9,999	20	199	338	2,343	3,535	4,925	2,323	13,682
$10,000 to $19,999	0	179	516	2,800	6,275	6,216	4,428	20,414
$20,000 to $29,999	0	40	159	1,112	2,562	3,257	2,224	9,353
$30,000 to $39,999	0	0	60	516	834	1,529	1,251	4,190
$40,000 to $49,999	0	0	20	238	477	675	635	2,045
$50,000 to 59,999	20	79	20	119	357	655	258	1,509
$60,000 or more	0	20	159	496	874	1,271	834	3,654
Total	60	1,013	2,899	11,260	21,149	22,738	14,616	73,733
1989								
Loss	0	0	14	23	203	109	128	477
$0	0	42	0	73	222	153	43	533
$1 to $999	0	92	807	891	1,974	1,181	437	5,382
$1,000 to $4,999	17	57	964	1,452	5,180	3,303	1,081	12,054
$5,000 to $9,999	40	130	312	1,255	4,012	4,105	1,381	11,235
$10,000 to $19,999	36	44	585	2,424	7,458	10,773	2,381	23,702
$20,000 to $29,999	68	0	308	1,601	5,787	10,853	3,160	21,778
$30,000 to $39,999	0	15	132	756	3,968	7,779	2,794	15,444
$40,000 to $49,999	0	0	80	774	2,237	3,919	2,215	9,224
$50,000 to 59,999	0	0	88	529	1,439	2,650	957	5,662
$60,000 or more	0	15	215	1,193	4,395	7,073	2,525	15,415
Total	162	396	3,504	10,971	36,877	51,897	17,101	120,908

Distribution of Dancers by Earnings and Highest Grade Completed, 1979 and 1989.

Distribution	No School	Elementary	Some High School	High School	Some College	College	Post Graduate	Total
				1979				
Loss	0	0	0	0	20	0	40	61
$0	0	20	81	20	0	40	20	182
$1 to $999	0	81	445	808	566	81	121	2,101
$1,000 to $4,999	20	283	1,273	1,818	1,334	364	404	5,496
$5,000 to $9,999	20	101	727	1,515	768	546	242	3,920
$10,000 to $19,999	0	61	364	1,253	707	323	141	2,849
$20,000 to $29,999	0	0	162	263	81	61	20	586
$30,000 to $39,999	0	0	0	20	20	61	40	141
$40,000 to $49,999	0	20	20	40	40	0	0	121
$50,000 to 59,999	0	0	0	0	0	20	0	20
$60,000 or more	0	0	0	61	20	0	0	81
Total	40	566	3,071	5,799	3,556	1,495	1,030	15,558
				1989				
Loss	0	37	0	23	23	45	0	129
$0	0	11	28	6	10	20	20	95
$1 to $999	0	56	471	480	559	142	45	1,753
$1,000 to $4,999	86	101	1,259	1,495	2,055	664	66	5,727
$5,000 to $9,999	0	163	741	1,431	1,822	734	80	4,971
$10,000 to $19,999	20	165	794	2,125	1,678	1,039	246	6,068
$20,000 to $29,999	0	33	355	989	948	480	265	3,069
$30,000 to $39,999	0	20	115	324	271	202	17	949
$40,000 to $49,999	0	0	56	201	250	0	19	526
$50,000 to 59,999	0	0	48	0	50	43	0	140
$60,000 or more	0	0	58	110	93	46	6	314
Total	106	585	3,925	7,184	7,759	3,416	765	23,740

Distribution of Musicians and Composers by Earnings and Highest Grade Completed, 1979 and 1989.

Distribution	No School	Elementary	Some High School	High School	Some College	College	Post Graduate	Total
				1979				
Loss	0	41	123	245	593	307	205	1,514
$0	0	82	164	266	307	164	82	1,064
$1 to $999	61	716	3,662	4,623	6,792	2,741	1,739	20,334
$1,000 to $4,999	205	1,493	4,787	13,133	19,127	8,960	7,405	55,110
$5,000 to $9,999	102	1,186	3,028	9,901	9,799	5,728	4,807	34,551
$10,000 to $19,999	41	614	2,087	7,896	8,060	5,237	6,055	29,989
$20,000 to $29,999	0	164	450	1,534	2,127	1,637	2,168	8,080
$30,000 to $39,999	20	61	123	573	675	573	634	2,659
$40,000 to $49,999	0	20	41	286	184	225	307	1,064
$50,000 to 59,999	0	0	20	123	102	102	286	634
$60,000 or more	0	41	41	389	348	143	266	1,227
Total	430	4,419	14,524	38,969	48,113	25,816	23,954	156,226
				1989				
Loss	0	23	198	288	370	489	402	1,771
$0	0	0	38	159	315	144	0	656
$1 to $999	380	519	2,398	2,590	5,432	2,991	1,210	15,520
$1,000 to $4,999	222	712	3,188	7,177	13,359	8,501	3,726	36,884
$5,000 to $9,999	231	1,293	2,041	4,568	9,681	6,774	3,831	28,419
$10,000 to $19,999	133	606	1,940	5,998	12,190	9,548	5,987	36,403
$20,000 to $29,999	27	57	843	2,824	6,736	6,343	4,407	21,237
$30,000 to $39,999	20	61	422	1,006	3,485	3,019	2,514	10,528
$40,000 to $49,999	46	55	218	547	1,541	1,375	1,559	5,340
$50,000 to 59,999	0	17	14	622	969	704	756	3,082
$60,000 or more	0	111	390	739	1,782	1,822	1,596	6,440
Total	1,058	3,455	11,689	26,518	55,860	41,709	25,989	166,277

Income Last Year from All Sources, Actors (1970) and Actors-Directors (1980, 1990)

	Actors		Actors-Directors			
	Employed in 1970		With Work in Previous Year			
	1969		1979		1989	
	Frequency	%	Frequency	%	Frequency	%
Loss	0	0.0	258	0.4	339	0.3
Income	14,140	100.0	73,475	99.6	120,569	99.7
Distribution of Income						
$0 to $999	1,153	8.2	3,733	5.1	3,356	2.8
$1,000 to $4,999	4,171	29.5	11,299	15.3	9,929	8.2
$5,000 to $9,999	4,172	29.5	13,980	19.0	9,851	8.1
$10,000 to $19,999	2,713	19.2	21,864	29.7	24,428	20.2
$20,000 to $29,999	847	6.0	10,227	13.9	22,460	18.6
$30,000 to $39,999	305	2.2	4,349	5.9	16,714	13.8
$40,000 to $49,999	34	0.2	2,323	3.2	9,809	8.1
$50,000 to 59,999	305	2.2	1,509	2.0	6,500	5.4
$60,000 or more	440	3.1	4,190	5.7	17,521	14.5
Total	14,140	100.0	73,733	100.0	120,908	100.0
Median Income	na		$12,000 to $12,999		$25,000 to $25,999	

Note: Because of differing universes, those employed during "Census Week" and those who worked the previous year, the figures for 1970 are not strictly comparable with those for 1980 and 1990.

Income Last Year from All Sources, Dancers (1970 - 1990)

	Dancers					
	Employed in 1970		With Work in Previous Year			
	1969		1979		1989	
	Frequency	%	Frequency	%	Frequency	%
Loss	0	0.0	61	0.4	92	0.4
Income	7,404	100.0	15,497	99.6	23,648	99.6
Distribution of Income						
$0 to $999	1,084	14.6	1,839	11.8	1,434	6.0
$1,000 to $4,999	2,992	40.4	5,253	33.8	5,435	22.9
$5,000 to $9,999	2,019	27.3	4,122	26.5	5,022	21.2
$10,000 to $19,999	636	8.6	3,213	20.6	6,482	27.3
$20,000 to $29,999	112	1.5	626	4.0	3,296	13.9
$30,000 to $39,999	0	0.0	162	1.0	965	4.1
$40,000 to $49,999	0	0.0	121	0.8	514	2.2
$50,000 to 59,999	0	0.0	20	0.1	131	0.6
$60,000 or more	561	7.6	141	0.9	370	1.6
Total	7,404	100.0	15,558	100.0	23,740	100.0
Median Income	na		$5,000 to $5,999		$9,000 to $9,999	

Note: Because of differing universes, those employed during "Census Week" and those who worked the previous year, the figures for 1970 are not strictly comparable with those for 1980 and 1990.

Income Last Year from All Sources, Musicians-Composers (1970 - 1990)

	Musicians-Composers					
	Employed in 1970		With Work in Previous Year			
	1969		1979		1989	
	Frequency	%	Frequency	%	Frequency	%
Loss	171	0.2	1,330	0.9	1,274	0.8
Income	99,362	99.8	154,896	99.1	165,003	99.2
Distribution of Income						
$0 to $999	21,372	21.5	15,526	9.9	10,435	6.3
$1,000 to $4,999	36,849	37.0	50,036	32.0	29,267	17.6
$5,000 to $9,999	22,053	22.2	38,458	24.6	28,737	17.3
$10,000 to $19,999	11,419	11.5	34,244	21.9	40,731	24.5
$20,000 to $29,999	2,352	2.4	9,696	6.2	24,528	14.8
$30,000 to $39,999	989	1.0	3,457	2.2	12,584	7.6
$40,000 to $49,999	443	0.4	1,084	0.7	6,990	4.2
$50,000 to 59,999	647	0.7	941	0.6	3,309	2.0
$60,000 or more	3,238	3.3	1,452	0.9	8,422	5.1
Total	99,533	100.0	156,226	100.0	166,277	100.0
Median Income	na		$6,000 to $6,999		$12,000 to $12,999	

Note: Because of differing universes, those employed during "Census Week" and those who worked the previous year, the figures for 1970 are not strictly comparable with those for 1980 and 1990.

Distribution of Actors and Directors by State, Division and Region: 1970 to 1990.

State Division Region	Actors and Directors Experienced Civilian Labor Force 1970	% of US	1980	% of US	1990	% of US	Growth Rates 1970-80	1980-90	1970-80
New Jersey	1,448	3.6%	1,785	2.7%	3,362	3.1%	23.3%	88.3%	132.2%
New York	7,800	19.4%	15,180	22.6%	19,658	17.9%	94.6%	29.5%	152.0%
Pennsylvania	1,327	3.3%	1,461	2.2%	2,760	2.5%	10.1%	88.9%	108.0%
Middle Atlantic	10,575	26.3%	18,426	27.4%	25,780	23.5%	74.2%	39.9%	143.8%
Connecticut	632	1.6%	832	1.2%	1,457	1.3%	31.6%	75.1%	130.5%
Maine	111	0.3%	148	0.2%	358	0.3%	33.3%	141.9%	222.5%
Massachusetts	1,012	2.5%	1,377	2.0%	2,913	2.7%	36.1%	111.5%	187.8%
New Hampshire	105	0.3%	50	0.1%	229	0.2%	-52.4%	358.0%	118.1%
Rhode Island	133	0.3%	197	0.3%	359	0.3%	48.1%	82.2%	169.9%
Vermont	69	0.2%	94	0.1%	140	0.1%	36.2%	48.9%	102.9%
New England	2,062	5.1%	2,698	4.0%	5,456	5.0%	30.8%	102.2%	164.6%
Northeast	12,637	31.4%	21,124	31.4%	31,236	28.5%	67.2%	47.9%	147.2%
Illinois	1,804	4.5%	2,271	3.4%	4,433	4.0%	25.9%	95.2%	145.7%
Indiana	549	1.4%	645	1.0%	963	0.9%	17.5%	49.3%	75.4%
Michigan	991	2.5%	1,217	1.8%	2,276	2.1%	22.8%	87.0%	129.7%
Ohio	1,262	3.1%	1,275	1.9%	2,086	1.9%	1.0%	63.6%	65.3%
Wisconsin	494	1.2%	640	1.0%	1,167	1.1%	29.6%	82.3%	136.2%
East North Central	5,100	12.7%	6,048	9.0%	10,925	10.0%	18.6%	80.6%	114.2%
Iowa	374	0.9%	495	0.7%	553	0.5%	32.4%	11.7%	47.9%
Kansas	336	0.8%	367	0.5%	489	0.4%	9.2%	33.2%	45.5%
Minnesota	567	1.4%	779	1.2%	1,530	1.4%	37.4%	96.4%	169.8%
Missouri	590	1.5%	695	1.0%	1,314	1.2%	17.8%	89.1%	122.7%
Nebraska	242	0.6%	281	0.4%	296	0.3%	16.1%	5.3%	22.3%
North Dakota	81	0.2%	113	0.2%	113	0.1%	39.5%	0.0%	39.5%
South Dakota	92	0.2%	165	0.2%	121	0.1%	79.3%	-26.7%	31.5%
West North Central	2,282	5.7%	2,895	4.3%	4,416	4.0%	26.9%	52.5%	93.5%
Midwest	7,382	18.4%	8,943	13.3%	15,341	14.0%	21.1%	71.5%	107.8%
Alabama	372	0.9%	290	0.4%	701	0.6%	-22.0%	141.7%	88.4%
Kentucky	334	0.8%	409	0.6%	691	0.6%	22.5%	68.9%	106.9%
Mississippi	195	0.5%	208	0.3%	366	0.3%	6.7%	76.0%	87.7%
Tennessee	487	1.2%	548	0.8%	1,392	1.3%	12.5%	154.0%	185.8%
East South Central	1,388	3.5%	1,455	2.2%	3,150	2.9%	4.8%	116.5%	126.9%
Georgia	608	1.5%	889	1.3%	1,925	1.8%	46.2%	116.5%	216.6%
South Carolina	253	0.6%	340	0.5%	705	0.6%	34.4%	107.4%	178.7%
Virginia	658	1.6%	1,300	1.9%	2,193	2.0%	97.6%	68.7%	233.3%
West Virginia	185	0.5%	189	0.3%	288	0.3%	2.2%	52.4%	55.7%
Delaware	49	0.1%	85	0.1%	80	0.1%	73.5%	-5.9%	63.3%
District of Columbia	232	0.6%	398	0.6%	948	0.9%	71.6%	138.2%	308.6%
Florida	1,158	2.9%	2,103	3.1%	4,563	4.2%	81.6%	117.0%	294.0%
Maryland	871	2.2%	1,024	1.5%	2,142	2.0%	17.6%	109.2%	145.9%
North Carolina	552	1.4%	712	1.1%	1,382	1.3%	29.0%	94.1%	150.4%
South Atlantic	4,566	11.4%	7,040	10.5%	14,226	13.0%	54.2%	102.1%	211.6%
Arkansas	214	0.5%	238	0.4%	463	0.4%	11.2%	94.5%	116.4%
Louisiana	445	1.1%	488	0.7%	882	0.8%	9.7%	80.7%	98.2%
Oklahoma	378	0.9%	350	0.5%	663	0.6%	-7.4%	89.4%	75.4%
Texas	1,569	3.9%	2,445	3.6%	4,047	3.7%	55.8%	65.5%	157.9%
West South Central	2,606	6.5%	3,521	5.2%	6,055	5.5%	35.1%	72.0%	132.3%
South	8,560	21.3%	12,016	17.9%	23,431	21.4%	40.4%	95.0%	173.7%
Arizona	332	0.8%	609	0.9%	1,092	1.0%	83.4%	79.3%	228.9%
Colorado	404	1.0%	688	1.0%	1,317	1.2%	70.3%	91.4%	226.0%
Idaho	111	0.3%	159	0.2%	211	0.2%	43.2%	32.7%	90.1%
Montana	103	0.3%	162	0.2%	253	0.2%	57.3%	56.2%	145.6%
Nevada	176	0.4%	301	0.4%	427	0.4%	71.0%	41.9%	142.6%
New Mexico	171	0.4%	255	0.4%	435	0.4%	49.1%	70.6%	154.4%
Utah	160	0.4%	261	0.4%	399	0.4%	63.1%	52.9%	149.4%
Wyoming	68	0.2%	42	0.1%	111	0.1%	-38.2%	164.3%	63.2%
Mountain	1,525	3.8%	2,477	3.7%	4,245	3.9%	62.4%	71.4%	178.4%
Alaska	41	0.1%	149	0.2%	233	0.2%	263.4%	56.4%	468.3%
California	8,966	22.3%	20,751	30.9%	31,753	29.0%	131.4%	53.0%	254.1%
Hawaii	162	0.4%	258	0.4%	392	0.4%	59.3%	51.9%	142.0%
Oregon	382	1.0%	529	0.8%	1,139	1.0%	38.5%	115.3%	198.2%
Washington	546	1.4%	933	1.4%	1,803	1.6%	70.9%	93.2%	230.2%
Pacific	10,097	25.1%	22,620	33.7%	35,320	32.2%	124.0%	56.1%	249.8%
West	11,622	28.9%	25,097	37.4%	39,565	36.1%	115.9%	57.6%	240.4%
United States	40,201	100.0%	67,180	100.0%	109,573	100.0%	67.1%	63.1%	172.6%

Source: Ellis, Diane C. and John C. Beresford, "Trends in the Artist Occupations: 1970 - 1990." Washington, DC: National Endowment for the Arts, Research Division, 1994.

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Distribution of Dancers by State, Division and Region: 1970 to 1990.

State Division Region	Dancers Experienced Civilian Labor Force						Growth Rates		
	1970	% of US	1980	% of US	1990	% of US	1970-80	1980-90	1970-90
New Jersey	140	1.9%	459	3.5%	813	3.7%	227.9%	77.1%	480.7%
New York	1,282	17.3%	2,600	19.7%	2,738	12.5%	102.8%	5.2%	113.4%
Pennsylvania	190	2.6%	304	2.3%	660	3.0%	60.0%	117.1%	247.4%
Middle Atlantic	1,612	21.8%	3,363	25.5%	4,209	19.2%	108.6%	25.2%	161.1%
Connecticut	46	0.6%	166	1.3%	216	1.0%	265.7%	30.3%	367.4%
Maine	3	0.0%	19	0.1%	57	0.3%	533.3%	200.0%	1800.0%
Massachusetts	106	1.4%	218	1.7%	376	1.7%	105.7%	72.5%	254.7%
New Hampshire	9	0.1%	0	0.0%	96	0.4%	na	na	966.7%
Rhode Island	16	0.2%	13	0.1%	67	0.3%	-18.8%	415.4%	318.8%
Vermont	0	0.0%	3	0.0%	4	0.0%	na	33.3%	na
New England	180	2.4%	418	3.2%	815	3.7%	132.2%	95.0%	352.8%
Northeast	1,792	24.2%	3,781	28.7%	5,024	22.9%	111.0%	32.9%	180.4%
Illinois	257	3.5%	399	3.0%	627	2.9%	55.3%	57.1%	144.0%
Indiana	93	1.3%	288	2.2%	414	1.9%	209.7%	43.8%	345.2%
Michigan	309	4.2%	153	1.2%	736	3.4%	-50.5%	381.0%	138.2%
Ohio	330	4.5%	383	2.9%	720	3.3%	16.1%	88.0%	118.2%
Wisconsin	98	1.3%	172	1.3%	214	1.0%	75.5%	24.4%	118.4%
East North Central	1,087	14.7%	1,395	10.6%	2,711	12.4%	28.3%	94.3%	149.4%
Iowa	14	0.2%	103	0.8%	61	0.3%	635.7%	-40.8%	335.7%
Kansas	57	0.8%	38	0.3%	179	0.8%	-33.3%	371.1%	214.0%
Minnesota	24	0.3%	149	1.1%	282	1.3%	520.8%	89.3%	1075.0%
Missouri	59	0.8%	76	0.6%	279	1.3%	28.8%	267.1%	372.9%
Nebraska	16	0.2%	43	0.3%	124	0.6%	168.8%	188.4%	675.0%
North Dakota	9	0.1%	0	0.0%	14	0.1%	na	na	55.6%
South Dakota	5	0.1%	0	0.0%	13	0.1%	na	na	160.0%
West North Central	184	2.5%	409	3.1%	952	4.3%	122.3%	132.8%	417.4%
Midwest	1,271	17.2%	1,804	13.7%	3,663	16.7%	41.9%	103.0%	188.2%
Alabama	30	0.4%	74	0.6%	204	0.9%	146.7%	175.7%	580.0%
Kentucky	76	1.0%	189	1.4%	198	0.9%	148.7%	4.8%	160.5%
Mississippi	11	0.1%	82	0.6%	29	0.1%	645.5%	-64.6%	163.6%
Tennessee	5	0.1%	152	1.2%	252	1.2%	2940.0%	65.8%	4940.0%
East South Central	122	1.6%	497	3.8%	683	3.1%	307.4%	37.4%	459.8%
Georgia	104	1.4%	220	1.7%	573	2.6%	111.5%	160.5%	451.0%
South Carolina	69	0.9%	43	0.3%	119	0.5%	-37.7%	176.7%	72.5%
virginia	81	1.1%	147	1.1%	451	2.1%	81.5%	206.8%	456.8%
West Virginia	16	0.2%	47	0.4%	48	0.2%	193.8%	2.1%	200.0%
Delaware	10	0.1%	30	0.2%	13	0.1%	200.0%	-56.7%	30.0%
District of Columbia	123	1.7%	94	0.7%	117	0.5%	-23.6%	24.5%	-4.9%
Florida	254	3.4%	818	6.2%	1,803	8.2%	222.0%	120.4%	609.8%
Maryland	168	2.3%	297	2.3%	406	1.9%	76.8%	36.4%	141.1%
North Carolina	58	0.8%	185	1.4%	369	1.7%	219.0%	99.5%	536.2%
South Atlantic	883	11.9%	1,881	14.3%	3,898	17.8%	113.0%	107.2%	341.4%
Arkansas	11	0.1%	58	0.4%	105	0.5%	427.3%	81.0%	854.5%
Louisiana	97	1.3%	124	0.9%	265	1.2%	27.8%	113.7%	173.2%
Oklahoma	56	0.8%	72	0.5%	244	1.1%	28.6%	238.9%	335.7%
Texas	241	3.3%	713	5.4%	1,864	8.5%	195.9%	161.4%	673.4%
West South Central	405	5.5%	967	7.3%	2,478	11.3%	138.8%	156.3%	511.9%
South	1,410	19.0%	3,345	25.3%	7,059	32.2%	137.2%	111.0%	400.6%
Arizona	99	1.3%	218	1.7%	433	2.0%	120.2%	98.6%	337.4%
Colorado	106	1.4%	196	1.5%	327	1.5%	84.9%	66.8%	208.5%
Idaho	17	0.2%	30	0.2%	6	0.0%	76.5%	-80.0%	-64.7%
Montana	0	0.0%	33	0.3%	8	0.0%	na	-75.8%	na
Nevada	266	3.6%	568	4.3%	873	4.0%	113.5%	53.7%	228.2%
New Mexico	10	0.1%	27	0.2%	123	0.6%	170.0%	355.6%	1130.0%
Utah	63	0.9%	87	0.7%	161	0.7%	38.1%	85.1%	155.6%
Wyoming	22	0.3%	0	0.0%	26	0.1%	na	na	18.2%
Mountain	583	7.9%	1,159	8.8%	1,957	8.9%	98.8%	68.9%	235.7%
Alaska	31	0.4%	63	0.5%	83	0.4%	103.2%	31.7%	167.7%
California	1,836	24.8%	2,279	17.3%	2,854	13.0%	24.1%	25.2%	55.4%
Hawaii	262	3.5%	441	3.3%	523	2.4%	68.3%	18.6%	99.6%
Oregon	89	1.2%	118	0.9%	279	1.3%	32.6%	136.4%	213.5%
Washington	130	1.8%	207	1.6%	471	2.1%	59.2%	127.5%	262.3%
Pacific	2,348	31.7%	3,108	23.6%	4,210	19.2%	32.4%	35.5%	79.3%
West	2,931	39.6%	4,267	32.3%	6,167	28.1%	45.6%	44.5%	110.4%
United States	7,404	100.0%	13,197	100.0%	21,913	100.0%	78.2%	66.0%	196.0%

Source: Ellis, Diane C. and John C. Beresford. "Trends in the Artist Occupations: 1970 - 1990." Washington, DC: National Endowment for the Arts, Research Division. 1994.

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Distribution of Musicians and Composers by State, Division and Region: 1970 to 1990.

State Division Region	Musicians and Composers Experienced Civilian Labor Force						Growth Rates		
	1970	% of US	1980	% of US	1990	% of US	1970-80	1980-90	1970-90
New Jersey	3,354	3.4%	4,481	3.2%	4,181	2.8%	33.6%	-6.7%	24.7%
New York	12,132	12.2%	16,836	12.0%	16,296	11.0%	38.8%	-3.2%	34.3%
Pennsylvania	4,873	4.9%	5,892	4.2%	5,287	3.6%	20.9%	-10.3%	8.5%
Middle Atlantic	20,359	20.5%	27,209	19.4%	25,764	17.4%	33.6%	-5.3%	26.5%
Connecticut	1,162	1.2%	1,740	1.2%	1,720	1.2%	49.7%	-1.1%	48.0%
Maine	347	0.3%	548	0.4%	513	0.3%	57.9%	-6.4%	47.8%
Massachusetts	2,504	2.5%	4,257	3.0%	3,893	2.6%	70.0%	-8.6%	55.5%
New Hampshire	149	0.1%	426	0.3%	519	0.4%	185.9%	21.8%	248.3%
Rhode Island	351	0.4%	489	0.3%	469	0.3%	39.3%	-4.1%	33.6%
Vermont	91	0.1%	262	0.2%	306	0.2%	187.9%	16.8%	236.3%
New England	4,604	4.6%	7,722	5.5%	7,420	5.0%	67.7%	-3.9%	61.2%
Northeast	24,963	25.1%	34,931	24.9%	33,184	22.4%	39.9%	-5.0%	32.9%
Illinois	5,120	5.1%	5,514	3.9%	6,248	4.2%	7.7%	13.3%	22.0%
Indiana	1,934	1.9%	2,234	1.6%	2,436	1.6%	15.5%	9.0%	26.0%
Michigan	3,847	3.9%	4,640	3.3%	4,569	3.1%	20.6%	-1.5%	18.8%
Ohio	4,385	4.4%	5,424	3.9%	4,962	3.4%	23.7%	-8.5%	13.2%
Wisconsin	1,995	2.0%	2,414	1.7%	2,185	1.5%	21.0%	-9.5%	9.5%
East North Central	17,281	17.4%	20,226	14.4%	20,400	13.8%	17.0%	0.9%	18.0%
Iowa	978	1.0%	1,112	0.8%	1,033	0.7%	13.7%	-7.1%	5.6%
Kansas	1,079	1.1%	904	0.6%	971	0.7%	-16.1%	7.4%	-9.9%
Minnesota	1,984	2.0%	2,736	1.9%	2,919	2.0%	37.9%	6.7%	47.1%
Missouri	1,988	2.0%	2,493	1.8%	2,398	1.6%	25.4%	-3.8%	20.6%
Nebraska	751	0.8%	768	0.5%	593	0.4%	2.3%	-22.8%	-21.0%
North Dakota	186	0.2%	287	0.2%	305	0.2%	54.3%	6.3%	64.0%
South Dakota	316	0.3%	303	0.2%	309	0.2%	-4.1%	2.0%	-2.2%
West North Central	7,281	7.3%	8,603	6.1%	8,528	5.8%	18.2%	-0.9%	17.1%
Midwest	24,562	24.7%	28,829	20.5%	28,928	19.5%	17.4%	0.3%	17.8%
Alabama	1,307	1.3%	1,468	1.0%	1,785	1.2%	12.3%	21.6%	36.6%
Kentucky	1,085	1.1%	1,666	1.2%	1,583	1.1%	53.5%	-5.0%	45.9%
Mississippi	573	0.6%	899	0.6%	1,173	0.8%	56.9%	30.5%	104.7%
Tennessee	2,129	2.1%	3,826	2.7%	5,271	3.6%	79.7%	37.8%	147.6%
East South Central	5,094	5.1%	7,859	5.6%	9,812	6.6%	54.3%	24.9%	92.6%
Georgia	1,569	1.6%	2,745	2.0%	3,222	2.2%	75.0%	17.4%	105.4%
South Carolina	706	0.7%	1,131	0.8%	1,437	1.0%	60.2%	27.1%	103.5%
Virginia	1,477	1.5%	2,592	1.8%	3,110	2.1%	75.5%	20.0%	110.6%
West Virginia	406	0.4%	521	0.4%	468	0.3%	28.3%	-10.2%	15.3%
Delware	207	0.2%	237	0.2%	201	0.1%	14.5%	-15.2%	-2.9%
District of Columbia	486	0.5%	510	0.4%	522	0.4%	4.9%	2.4%	7.4%
Florida	4,328	4.3%	7,713	5.5%	9,088	6.1%	78.2%	17.8%	110.0%
Maryland	1,912	1.9%	2,589	1.8%	2,318	1.6%	35.4%	-10.5%	21.2%
North Carolina	1,763	1.8%	2,652	1.9%	3,279	2.2%	50.4%	23.6%	85.9%
South Atlantic	12,854	12.9%	20,690	14.7%	23,644	16.0%	61.0%	14.3%	83.9%
Arkansas	459	0.5%	728	0.5%	865	0.6%	58.6%	18.8%	88.5%
Louisiana	1,429	1.4%	1,892	1.3%	1,962	1.3%	32.4%	3.7%	37.3%
Oklahoma	1,048	1.1%	1,314	0.9%	1,630	1.1%	25.4%	24.0%	55.5%
Texas	5,445	5.5%	7,717	5.5%	9,179	6.2%	41.7%	18.9%	68.6%
West South Central	8,381	8.4%	11,651	8.3%	13,636	9.2%	39.0%	17.0%	62.7%
South	26,329	26.5%	40,200	28.6%	47,092	31.8%	52.7%	17.1%	78.9%
Arizona	1,033	1.0%	1,747	1.2%	2,279	1.5%	69.1%	30.5%	120.6%
Colorado	1,338	1.3%	2,014	1.4%	2,143	1.4%	50.5%	6.4%	60.2%
Idaho	339	0.3%	306	0.2%	310	0.2%	-9.7%	1.3%	-8.6%
Montana	401	0.4%	330	0.2%	557	0.4%	-17.7%	68.8%	38.9%
Nevada	1,090	1.1%	1,750	1.2%	1,552	1.0%	60.6%	-11.3%	42.4%
New Mexico	468	0.5%	693	0.5%	711	0.5%	48.1%	2.6%	51.9%
Utah	234	0.2%	462	0.3%	439	0.3%	97.4%	-5.0%	87.6%
Wyoming	138	0.1%	78	0.1%	131	0.1%	-43.5%	67.9%	-5.1%
Mountain	5,041	5.1%	7,380	5.3%	8,122	5.5%	46.4%	10.1%	61.1%
Alaska	94	0.1%	213	0.2%	260	0.2%	126.6%	22.1%	176.6%
California	14,752	14.8%	22,919	16.3%	24,566	16.6%	55.4%	7.2%	66.5%
Hawaii	620	0.6%	1,097	0.8%	1,080	0.7%	76.9%	-1.5%	74.2%
Oregon	1,077	1.1%	1,621	1.2%	1,752	1.2%	50.5%	8.1%	62.7%
Washington	2,095	2.1%	3,366	2.4%	3,036	2.1%	60.7%	-9.8%	44.9%
Pacific	18,638	18.7%	29,216	20.8%	30,694	20.7%	56.8%	5.1%	64.7%
West	23,679	23.8%	36,596	26.0%	38,816	26.2%	54.6%	6.1%	63.9%
United States	99,533	100.0%	140,556	100.0%	148,020	100.0%	41.2%	5.3%	48.7%

Source: Ellis, Diane C. and John C. Beresford. "Trends in the Artist Occupations: 1970 - 1990." Washington, DC: National Endowment for the Arts, Research Division. 1994.

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Geographic distribution of Actors and Directors, 1980 and 1990 by Labor Force Status.

	Division	Employed	Unemployed	Experienced Labor Force	Unemployment Rate	Not in Labor Force	Experienced Population
1980	New England	2,701	199	2,899	6.8%	556	3,455
	Middle Atlantic	14,596	3,118	17,714	17.6%	2,860	20,573
	East North Central	5,064	695	5,759	12.1%	1,013	6,772
	West North Central	2,760	159	2,919	5.4%	417	3,336
	South Atlantic	7,228	357	7,586	4.7%	1,271	8,857
	East South Central	1,688	99	1,787	5.6%	318	2,105
	West South Central	3,296	199	3,495	5.7%	616	4,111
	Mountain	2,244	179	2,423	7.4%	774	3,197
	Pacific	17,435	5,163	22,599	22.8%	4,289	26,888
	Total	57,013	10,167	67,180	15.1%	12,113	79,293
1990	New England	5,362	301	5,663	5.3%	792	6,455
	Middle Atlantic	21,326	4,027	25,353	15.9%	4,221	29,574
	East North Central	10,244	679	10,923	6.2%	1,208	12,131
	West North Central	4,196	249	4,445	5.6%	673	5,118
	South Atlantic	13,250	721	13,971	5.2%	2,391	16,362
	East South Central	2,924	105	3,029	3.5%	393	3,421
	West South Central	6,442	224	6,666	3.4%	1,216	7,881
	Mountain	3,620	250	3,870	6.5%	818	4,688
	Pacific	28,496	7,158	35,654	20.1%	6,890	42,544
	Total	95,860	13,713	109,573	12.5%	18,601	128,174
Change	New England	98.6%	51.7%	95.3%		42.4%	86.8%
	Middle Atlantic	46.1%	29.2%	43.1%		47.6%	43.8%
	East North Central	102.3%	-2.3%	89.7%		19.2%	79.1%
	West North Central	52.0%	56.6%	52.3%		61.3%	53.4%
	South Atlantic	83.3%	101.8%	84.2%		88.1%	84.7%
	East South Central	73.2%	5.5%	69.5%		23.6%	62.5%
	West South Central	95.4%	12.6%	90.7%		97.5%	91.7%
	Mountain	61.3%	39.8%	59.7%		5.6%	46.6%
	Pacific	63.4%	38.6%	57.8%		60.6%	58.2%
	Total	68.1%	34.9%	63.1%		53.6%	61.6%

Geographic distribution of Dancers, 1980 and 1990 by Labor Force Status.

		Labor Force Status					
	Division	Employed	Unemployed	Experienced Labor Force	Unemployment Rate	Not in Labor Force	Experienced Population
1980	New England	546	40	586	6.9%	121	707
	Middle Atlantic	2,647	485	3,132	15.5%	707	3,839
	East North Central	1,313	121	1,435	8.5%	727	2,162
	West North Central	465	0	465	0.0%	222	687
	South Atlantic	1,839	121	1,960	6.2%	687	2,647
	East South Central	364	81	445	18.2%	202	647
	West South Central	929	61	990	6.1%	485	1,475
	Mountain	1,091	101	1,192	8.5%	364	1,556
	Pacific	2,586	404	2,990	13.5%	1,131	4,122
	Total	11,780	1,414	13,194	10.7%	4,647	17,841
1990	New England	938	56	994	5.7%	176	1,171
	Middle Atlantic	3,942	445	4,387	10.1%	668	5,055
	East North Central	2,861	189	3,050	6.2%	735	3,786
	West North Central	1,245	85	1,329	6.4%	220	1,550
	South Atlantic	3,404	190	3,594	5.3%	917	4,511
	East South Central	708	48	756	6.3%	243	998
	West South Central	1,946	194	2,140	9.1%	654	2,793
	Mountain	1,787	54	1,841	2.9%	436	2,277
	Pacific	3,467	355	3,822	9.3%	1,408	5,230
	Total	20,298	1,615	21,913	7.4%	5,458	27,371
Change	New England	71.9%	39.8%	69.7%		45.4%	65.5%
	Middle Atlantic	48.9%	-8.2%	40.1%		-5.5%	31.7%
	East North Central	117.9%	55.9%	112.6%		1.1%	75.1%
	West North Central	167.8%	na	186.1%		-1.0%	125.6%
	South Atlantic	85.1%	56.7%	83.4%		33.6%	70.4%
	East South Central	94.7%	-41.0%	70.0%		20.0%	54.4%
	West South Central	109.4%	219.7%	116.1%		34.8%	89.4%
	Mountain	63.8%	-47.0%	54.4%		20.0%	46.4%
	Pacific	34.1%	-12.3%	27.8%		24.5%	26.9%
	Total	72.3%	14.2%	66.1%		17.4%	53.4%

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Geographic distribution of Musicians and Composers, 1980 and 1990 by Labor Force Status.

		Labor Force Status					
	Division	Employed	Unemployed	Experienced Labor Force	Unemployment Rate	Not in Labor Force	Experienced Population
1980	New England	6,914	675	7,589	8.9%	1,800	9,389
	Middle Atlantic	24,773	2,905	27,678	10.5%	6,219	33,896
	East North Central	19,393	1,309	20,702	6.3%	4,623	25,325
	West North Central	8,039	409	8,448	4.8%	1,923	10,371
	South Atlantic	19,454	1,043	20,497	5.1%	4,378	24,875
	East South Central	7,282	470	7,753	6.1%	1,411	9,164
	West South Central	11,190	491	11,681	4.2%	2,168	13,849
	Mountain	6,321	552	6,873	8.0%	1,637	8,510
	Pacific	25,571	3,764	29,334	12.8%	6,076	35,410
	Total	128,937	11,619	140,556	8.3%	30,235	170,790
1990	New England	6,941	319	7,260	4.4%	1,474	8,733
	Middle Atlantic	24,386	1,541	25,927	5.9%	6,066	31,993
	East North Central	18,389	1,581	19,971	7.9%	4,861	24,832
	West North Central	8,082	413	8,495	4.9%	2,027	10,522
	South Atlantic	23,344	1,166	24,509	4.8%	4,495	29,004
	East South Central	9,112	454	9,565	4.7%	1,587	11,153
	West South Central	11,901	990	12,891	7.7%	3,091	15,982
	Mountain	7,393	415	7,808	5.3%	1,832	9,640
	Pacific	29,325	2,269	31,594	7.2%	6,185	37,779
	Total	138,873	9,147	148,020	6.2%	31,619	179,639
Change	New England	0.4%	-52.8%	-4.3%		-18.1%	-7.0%
	Middle Atlantic	-1.6%	-47.0%	-6.3%		-2.4%	-5.6%
	East North Central	-5.2%	20.8%	-3.5%		5.2%	-1.9%
	West North Central	0.5%	0.9%	0.5%		5.4%	1.4%
	South Atlantic	20.0%	11.7%	19.6%		2.7%	16.6%
	East South Central	25.1%	-3.6%	23.4%		12.5%	21.7%
	West South Central	6.4%	101.7%	10.4%		42.5%	15.4%
	Mountain	17.0%	-24.8%	13.6%		11.9%	13.3%
	Pacific	14.7%	-39.7%	7.7%		1.8%	6.7%
	Total	7.7%	-21.3%	5.3%		4.6%	5.2%

Actors and Directors by State of Residence versus State of Work, 1990.

State	Living and Working in this State	Living in this State and Working in Different State	Living in Different State and Working in this State	Total Living in this State	Total Working in this State	Net Exporter (Importer) of Artists
Alabama	719	51	7	770	726	44
Alaska	64	8	0	72	64	8
Arizona	816	47	45	863	861	2
Arkansas	399	0	0	399	399	0
California	24,253	431	396	24,683	24,648	35
Colorado	1,211	0	13	1,211	1,224	(13)
Connecticut	810	432	99	1,242	910	333
Delaware	138	0	48	138	186	(48)
District of Columbia	857	207	1,263	1,065	2,121	(1,056)
Florida	3,698	67	255	3,765	3,954	(188)
Georgia	1,654	64	71	1,718	1,725	(7)
Hawaii	364	0	0	364	364	0
Idaho	176	40	0	216	176	40
Illinois	3,750	234	193	3,985	3,944	41
Indiana	834	19	89	853	924	(70)
Iowa	434	50	29	484	463	21
Kansas	602	115	82	717	684	33
Kentucky	481	0	81	481	562	(81)
Louisiana	1,082	24	0	1,106	1,082	24
Maine	217	0	0	217	217	0
Maryland	1,212	778	276	1,990	1,489	502
Massachusetts	2,730	143	295	2,873	3,024	(151)
Michigan	1,960	167	0	2,128	1,960	167
Minnesota	1,280	18	59	1,298	1,339	(41)
Mississippi	355	60	24	415	379	36
Missouri	1,053	86	142	1,139	1,195	(56)
Montana	154	15	0	169	154	15
Nebraska	309	0	0	309	309	0
Nevada	345	0	0	345	345	0
New Hampshire	332	20	38	352	370	(18)
New Jersey	1,524	1,280	471	2,804	1,994	809
New Mexico	310	45	48	355	358	(3)
New York	14,461	1,471	1,710	15,931	16,171	(239)
North Carolina	1,196	111	97	1,307	1,293	14
North Dakota	40	0	18	40	58	(18)
Ohio	1,910	48	69	1,958	1,979	(21)
Oklahoma	673	0	27	673	700	(27)
Oregon	870	0	69	870	940	(69)
Pennsylvania	1,845	210	228	2,056	2,074	(18)
Rhode Island	315	76	0	391	315	76
South Carolina	601	24	47	625	648	(23)
South Dakota	172	0	0	172	172	0
Tennessee	1,193	0	138	1,193	1,331	(138)
Texas	3,980	82	114	4,062	4,094	(32)
Utah	345	0	0	345	345	0
Vermont	140	0	0	140	140	0
Virginia	1,406	616	281	2,022	1,688	335
Washington	1,355	57	62	1,412	1,417	(5)
West Virginia	287	7	38	295	326	(31)
Wisconsin	1,049	92	0	1,141	1,049	92
Wyoming	40	0	0	40	40	0
Abroad			272		272	
United States	86,003	7,198	7,198	93,201	93,201	

Musicians and Composers by State of Residence versus State of Work, 1990.

State	Living and Working in this State	Living in this State and Working in Different State	Living in Different State and Working in this State	Total Living in this State	Total Working in this State	Net Exporter (Importer) of Artists
Alabama	1,673	57	211	1,730	1,884	(153)
Alaska	238	0	0	238	238	0
Arizona	1,825	45	91	1,870	1,916	(47)
Arkansas	659	63	110	722	768	(47)
California	22,295	728	272	23,023	22,567	456
Colorado	1,774	24	36	1,797	1,809	(12)
Connecticut	1,408	99	212	1,507	1,620	(113)
Delaware	133	0	35	133	167	(35)
District of Columbia	292	31	696	323	988	(665)
Florida	8,871	273	385	9,144	9,256	(112)
Georgia	2,750	220	139	2,970	2,889	81
Hawaii	1,117	0	24	1,117	1,141	(24)
Idaho	254	36	18	289	271	18
Illinois	5,062	300	450	5,362	5,512	(150)
Indiana	1,765	60	203	1,825	1,968	(143)
Iowa	507	173	68	680	575	105
Kansas	840	129	32	968	871	97
Kentucky	1,244	271	66	1,515	1,310	205
Louisiana	1,586	119	27	1,705	1,613	92
Maine	297	0	51	297	349	(51)
Maryland	1,682	498	238	2,181	1,920	260
Massachusetts	3,602	232	209	3,833	3,811	23
Michigan	3,923	208	208	4,131	4,131	0
Minnesota	2,830	133	79	2,963	2,909	53
Mississippi	820	86	107	906	927	(21)
Missouri	1,711	227	361	1,938	2,073	(135)
Montana	555	0	0	555	555	0
Nebraska	541	25	14	565	555	11
Nevada	1,352	0	270	1,352	1,622	(270)
New Hampshire	362	97	38	459	400	59
New Jersey	3,057	976	357	4,033	3,413	620
New Mexico	737	77	0	814	737	77
New York	13,773	1,201	1,056	14,974	14,828	146
North Carolina	2,947	294	105	3,241	3,052	189
North Dakota	262	69	0	332	262	69
Ohio	4,230	190	224	4,421	4,454	(34)
Oklahoma	1,196	122	98	1,318	1,294	24
Oregon	1,521	132	122	1,653	1,643	10
Pennsylvannia	4,270	250	302	4,520	4,572	(52)
Rhode Island	422	21	46	443	467	(25)
South Carolina	1,417	68	173	1,485	1,590	(105)
South Dakota	342	0	67	342	409	(67)
Tennessee	4,118	511	154	4,629	4,272	357
Texas	7,541	333	267	7,874	7,808	65
Utah	502	0	46	502	548	(46)
Vermont	247	0	35	247	281	(35)
Virginia	2,457	523	290	2,980	2,747	233
Washington	2,255	166	223	2,421	2,478	(56)
West Virginia	359	99	114	458	473	(15)
Wisconsin	1,969	29	99	1,997	2,068	(70)
Wyoming	60	0	45	60	105	(45)
Abroad			724		724	
United States	125,649	9,195	9,195	134,843	134,843	

Dancers by State of Residence versus State of Work, 1990.

State	Living and Working in this State	Living in this State and Working in Different State	Living in Different State and Working in this State	Total Living in this State	Total Working in this State	Net Exporter (Importer) of Artists
Alabama	234	16	0	249	234	16
Alaska	197	0	0	197	197	0
Arizona	366	18	27	384	393	(10)
Arkansas	53	0	0	53	53	0
California	2,020	22	47	2,042	2,067	(24)
Colorado	205	0	0	205	205	0
Connecticut	156	17	0	172	156	17
Delaware	15	0	0	15	15	0
District of Columbia	25	0	68	25	93	(68)
Florida	1,511	36	54	1,547	1,564	(18)
Georgia	496	0	37	496	533	(37)
Hawaii	477	0	0	477	477	0
Idaho	0	0	0	0	0	0
Illinois	611	15	76	625	687	(61)
Indiana	365	34	0	399	365	34
Iowa	29	9	0	38	29	9
Kansas	158	0	0	158	158	0
Kentucky	268	7	33	275	301	(26)
Louisiana	205	23	0	228	205	23
Maine	26	0	0	26	26	0
Maryland	251	32	0	283	251	32
Massachusetts	482	0	0	482	482	0
Michigan	769	15	21	784	791	(7)
Minnesota	501	0	0	501	501	0
Mississippi	6	0	0	6	6	0
Missouri	229	76	15	305	243	61
Montana	0	0	0	0	0	0
Nebraska	151	32	9	183	160	23
Nevada	846	53	0	899	846	53
New Hampshire	80	0	0	80	80	0
New Jersey	691	160	44	850	734	116
New Mexico	56	0	0	56	56	0
New York	2,397	114	198	2,511	2,595	(84)
North Carolina	266	47	32	313	298	15
North Dakota	58	0	0	58	58	0
Ohio	728	37	0	765	728	37
Oklahoma	225	26	0	251	225	26
Oregon	171	74	0	245	171	74
Pennsylvannia	440	35	46	475	486	(11)
Rhode Island	85	0	0	85	85	0
South Carolina	175	0	0	175	175	0
South Dakota	37	0	32	37	69	(32)
Tennessee	178	0	0	178	178	0
Texas	1,244	0	82	1,244	1,326	(82)
Utah	147	0	0	147	147	0
Vermont	10	0	0	10	10	0
Virginia	295	50	58	345	354	(9)
Washington	207	0	53	207	260	(53)
West Virginia	0	0	0	0	0	0
Wisconsin	219	0	0	219	219	0
Wyoming	21	0	0	21	21	0
Abroad			15		15	
United States	18,380	946	946	19,326	19,326	

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Appendix D:
Selected Tables from Ruttenberg et al, 1981

Number of Days Respondent Worked in the Performing Arts Profession with Pay during 1980.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
None	415	14%	42	6%	203	3%	1	0%
1 to 50	1,427	47%	189	25%	2,014	31%	78	19%
51 to 100	429	14%	112	15%	1,299	20%	42	11%
101 to 150	244	8%	147	19%	1,223	19%	27	7%
151 to 200	236	8%	115	15%	529	8%	40	10%
201 to 250	109	4%	72	10%	331	5%	25	6%
Over 250	147	5%	60	8%	759	12%	189	47%
NA	25	1%	17	2%	236	4%	0	0%
Total	3,032	100%	754	100%	6,594	100%	400	100%
Total with Work in Performing Arts	2,617	86%	712	94%	6,391	97%	399	100%
Total without Work in Performing Arts	415	14%	42	6%	203	3%	1	0%

Source: Ruttenberg, 1981; page 64.

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Number of Employers Worked for as a Performing Artist in 1980.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
One	342	13%	73	10%	890	14%	170	43%
Two	367	14%	104	15%	573	9%	55	14%
Three	361	14%	85	12%	532	8%	49	12%
Four	259	10%	41	6%	633	10%	13	3%
5 to 6	432	17%	100	14%	703	11%	22	6%
7 to 9	210	8%	88	12%	545	9%	6	2%
10 to 19	363	14%	102	14%	891	14%	24	6%
20 or more	223	9%	107	15%	1,340	21%	45	11%
NA	61	2%	13	2%	286	4%	15	4%
Total	2,617	100%	712	100%	6,391	100%	399	100%

Source: Ruttenberg, 1981; page 72.

Those with and without Jobs related to the Performing Arts and Kind of Work Done, 1980.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
Did not hold any jobs outside the performing arts	1,091	36%	275	37%	1,801	27%	164	62%
Held jobs that were outside the performing arts	1,942	64%	479	64%	4,794	73%	98	37%
Outside the performing arts but related or not related (multiple answers possible)								
Outside performing arts, related	924	48%	212	44%	2,506	52%	61	62%
Outside performing arts, not related	1,363	70%	347	72%	2,999	63%	47	48%
Total	3,032	100%	753	100%	6,595	100%	263	100%
Kind of work done by those holding jobs related to the performing arts (multiple answers allowed)								
Teaching or coaching	319	35%	175	83%	1,847	74%	60	98%
Crafts worker and technician	157	17%	3	1%	211	8%	0	0%
Administration	115	12%	14	7%	139	6%	2	3%
Producer/director	259	28%	22	10%	59	2%	1	2%
Writer/composer	119	13%	9	4%	165	7%	5	8%
Usher/clerical	66	7%	5	2%	59	2%	5	8%
Other	33	4%	1	0%	0	0%	1	2%
NA	74	8%	5	2%	177	7%	1	2%
Kind of work done by those holding jobs unrelated to the performing arts (multiple answers allowed)								
Professional or technical	181	13%	62	18%	740	25%	4	9%
Managerial or administrative	152	11%	36	10%	454	15%	3	6%
Sales	297	22%	73	21%	651	22%	9	19%
Clerical	381	28%	73	21%	464	15%	13	28%
Skilled craft	106	8%	13	4%	365	12%	7	15%
Service worker	398	29%	109	31%	207	7%	11	23%
NA	84	6%	26	7%	306	10%	8	17%

Source: Ruttenberg, 1981; page 81, 88 and 92.

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Reasons for Working in Jobs Not Related to the Performing Arts in 1980 among Those with Such Jobs.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
Like this kind of work more than work as a performing artist	23	2%	12	3%	158	5%	1	2%
Not enough work as a performing artist is available	994	73%	199	57%	1323	44%	32	68%
The pay is better than your pay as a performing artist	122	9%	102	29%	928	31%	5	11%
The pay supplements your income as a performer	737	54%	203	59%	1174	39%	28	60%
There is greater job security in these jobs	204	15%	74	21%	1385	46%	6	13%
Gives you flexibility to pursue your career in the performing arts	613	45%	118	34%	977	33%	13	28%
Other	20	1%	0	0%	167	6%	0	0%
NA	47	3%	19	5%	167	6%	7	15%
Respondents	1,363		347		2,999		47	

Source: Ruttenberg, 1981; page 109. Because of multiple answers, total of the detail exceeds 100%.

Number of Days Worked in Jobs Unrelated to the Performing Arts During 1980 among those who held Jobs that were not in the Profession.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
1 to 50	177	13%	36	10%	208	7%	11	23%
51 to 100	221	16%	25	7%	227	8%	7	15%
101 to 150	186	14%	53	15%	365	12%	8	17%
151 to 200	216	16%	75	22%	266	9%	6	13%
201 to 250	176	13%	43	12%	257	9%	0	0%
Over 250	340	25%	112	32%	1,499	50%	8	17%
NA	47	3%	3	1%	167	6%	7	15%
Total	1,363	100%	347	100%	2,989	100%	47	100%

Source: Ruttenberg, 1981; page 116.

Number of Employers Worked for Outside the Performing Arts in 1980.
By Those holding Jobs outside the Performing Arts.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
One	617	32%	191	40%	2,902	61%	30	31%
Two	375	19%	59	12%	385	8%	15	15%
Three	208	11%	84	18%	257	5%	18	18%
Four	118	6%	38	8%	69	1%	6	6%
5 to 6	195	10%	33	7%	426	9%	10	10%
7 to 9	99	5%	6	1%	119	2%	4	4%
10 to 19	108	6%	44	9%	120	3%	1	1%
20 or more	97	5%	12	3%	123	3%	0	0%
NA	126	6%	12	3%	394	8%	15	15%
Total	1,942	100%	479	100%	4,794	100%	98	100%

Source: Ruttenberg, 1981; page 121.

Weeks without Pay in 1980.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
No weeks not working for pay	940	31%	269	36%	4,073	62%	61	23%
Some weeks not working for pay	2,092	69%	485	64%	2,521	38%	202	77%
Total	3,032	100%	753	100%	6,595	100%	263	100%
Weeks of Unemployment [1]								
None	66	3%	25	5%	188	7%	1	0%
1 to 3	89	4%	39	8%	270	11%	9	4%
4 to 10	412	20%	74	15%	687	27%	61	30%
11 to 15	339	16%	60	12%	560	22%	48	24%
16 to 26	469	22%	184	38%	435	17%	38	19%
27 to 39	400	19%	35	7%	210	8%	18	9%
40 to 52	289	14%	48	10%	83	3%	25	12%
NA	28	1%	21	4%	89	4%	2	1%

[1] "Unemployment" as defined by the Department of Labor (same as Census definition), therefore it is possible to have weeks without pay without being "unemployed," for a vacation, sickness or discouraged worker.

Source: Ruttenberg, 1981; page 131.

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Numbers of different periods of unemployment among those who met the DOL definition in 1980.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
One	336	17%	91	20%	597	26%	68	34%
Two	268	13%	45	10%	284	12%	58	29%
Three	240	12%	36	8%	390	17%	24	12%
Four	187	9%	33	7%	168	7%	6	3%
5 to 6	244	12%	39	8%	285	12%	28	14%
7 to 9	137	7%	55	12%	192	8%	2	1%
10 or more	479	24%	66	14%	278	12%	8	4%
NA	134	7%	95	21%	139	6%	7	3%
Total	2,026	100%	460	100%	2,333	100%	201	100%

Source: Ruttenberg, 1981; page 144.

Any weeks in 1980 not working for pay but did not meet DOL definition of unemployed.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
No weeks not "unemployed" by DOL definition	1,266	61%	283	58%	1,312	52%	157	78%
Some weeks not working for pay but did not meet DOL definition	621	30%	169	35%	1,070	42%	39	19%
NA	199	10%	33	7%	139	6%	5	2%
Total, those with some weeks without pay	2,086	100%	485	100%	2,521	100%	201	100%
Reason for not meeting definition								
Voluntary unpaid vacation	236	38%	84	50%	476	44%	27	69%
Disabled/sick without paid leave	84	14%	19	11%	168	16%	0	0%
Full time education or training	114	18%	28	17%	198	19%	6	15%
Believed no work was available	190	31%	51	30%	345	32%	7	18%
All other reasons	37	6%	1	1%	32	3%	1	3%
No answer	32	5%	12	7%	10	1%	3	8%
Believed no work was available as % of total employed and unemployed		6%		7%		5%		2%

Source: Ruttenberg, 1981; page 161.

Proportion of 1980 Earnings which came from work as a Performing Artist.

	Actors		Singers		Musicians		Dancers	
	Count	%	Count	%	Count	%	Count	%
None	411	14%	53	7%	213	3%	16	6%
1 to 19 percent	624	21%	155	21%	2,022	31%	19	7%
20 to 49 percent	467	15%	108	14%	978	15%	26	10%
40 to 79 percent	296	10%	80	11%	851	13%	14	5%
80 to 99 percent	129	4%	101	13%	375	6%	19	7%
100 percent	968	32%	234	31%	1,702	26%	162	62%
NA	137	5%	22	3%	454	7%	6	2%
Total	3,032	100%	753	100%	6,595	100%	263	100%

Source: Ruttenberg, 1981; page 182.

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Appendix E:
Data from Union Pension Records

Wage and Residual Earnings for Actors with Earnings Reported through Actors' Equity Association (AEA), Screen Actors Guild (SAG), and/or American Federation of Television and Radio Artists (AFTRA), 1992.

	Individuals with Earnings Through							
	One Union			Two Unions			All Three Unions	One, Two or Three Unions Total
Earnings Ranges	AEA	SAG	AFTRA	AEA and SAG	AEA and AFTRA	AFTRA and SAG	AEA, AFTRA and SAG	
				Counts				
$1 to $999	469	11,980	4,791	1,263	700	4,622	1,896	25,721
$1,000 to $4,999	1,987	7,786	3,046	895	742	5,350	2,274	22,080
$5,000 to $9,999	1,235	3,272	1,373	444	401	2,772	1,419	10,916
$1 to $9,999	3,691	23,038	9,210	2,602	1,843	12,744	5,589	58,717
$10,000 to $19,999	935	2,280	1,132	399	363	2,381	1,642	9,132
$20,000 to $29,999	421	917	577	196	145	1,243	954	4,453
$30,000 to $39,999	174	443	437	100	65	660	557	2,436
$40,000 to $49,999	87	267	366	62	61	506	394	1,743
$50,000 to $59,999	129	191	359	42	55	379	305	1,460
$60,000 or more	114	699	1,504	175	76	2,340	1,788	6,696
Total	5,551	27,835	13,585	3,576	2,608	20,253	11,229	84,637
				Percentages				
$1 to $999	8.4%	43.0%	35.3%	35.3%	26.8%	22.8%	16.9%	30.4%
$1,000 to $4,999	35.8%	28.0%	22.4%	25.0%	28.5%	26.4%	20.3%	26.1%
$5,000 to $9,999	22.2%	11.8%	10.1%	12.4%	15.4%	13.7%	12.6%	12.9%
$1 to $9,999	66.5%	82.8%	67.8%	72.8%	70.7%	62.9%	49.8%	69.4%
$10,000 to $19,999	16.8%	8.2%	8.3%	11.2%	13.9%	11.8%	14.6%	10.8%
$20,000 to $29,999	7.6%	3.3%	4.2%	5.5%	5.6%	6.1%	8.5%	5.3%
$30,000 to $39,999	3.1%	1.6%	3.2%	2.8%	2.5%	3.3%	5.0%	2.9%
$40,000 to $49,999	1.6%	1.0%	2.7%	1.7%	2.3%	2.5%	3.5%	2.1%
$50,000 to$ 59,999	2.3%	0.7%	2.6%	1.2%	2.1%	1.9%	2.7%	1.7%
$60,000 or more	2.1%	2.5%	11.1%	4.9%	2.9%	11.6%	15.9%	7.9%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Mean	$11,436	$8,446	$21,917	$15,008	$12,470	$32,712	$43,280	$21,634

Source: Union pension records.

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Wages and Residuals of Actor Members of Actors' Equity Association (AEA) and/or American Federation of Television and Radio Artists (AFTRA). 1990 and 1992.

	1990				1992			
Earnings Ranges	Members of AEA Only	Members of AFTRA Only	Members of Both Unions	Members of One or Both	Members of AEA Only	Members of AFTRA Only	Members of Both Unions	Members of One or Both
				Counts				
$0	13,396	35,288	5,844	54,528	12,757	31,065	5,660	49,482
$1 to $999	527	8,054	2,844	11,425	589	9,914	2,897	13,400
$1,000 to $4,999	2,220	6,062	3,235	11,517	2,426	7,093	3,220	12,739
$5,000 to $9,999	1,346	2,533	1,670	5,549	1,537	2,605	1,646	5,788
$0 to $9,999	17,489	51,937	13,593	83,019	17,309	50,677	13,423	81,409
$10,000 to $19,999	1,008	1,370	1,366	3,744	1,102	1,902	1,470	4,474
$20,000 to $29,999	455	771	596	1,822	499	966	588	2,053
$30,000 to $39,999	200	621	311	1,132	193	656	284	1,133
$40,000 to $49,999	155	468	207	830	114	515	203	832
$50,000 to $59,999	112	396	141	649	146	465	187	798
$60,000 or more	77	1,962	531	2,570	133	2,344	590	3,067
Total	19,496	57,525	16,745	93,766	19,496	57,525	16,745	93,766
				Percentages				
$0	68.7%	61.3%	34.9%	58.2%	65.4%	54.0%	33.8%	52.8%
$1 to $999	2.7%	14.0%	17.0%	12.2%	3.0%	17.2%	17.3%	14.3%
$1,000 to $4,999	11.4%	10.5%	19.3%	12.3%	12.4%	12.3%	19.2%	13.6%
$5,000 to $9,999	6.9%	4.4%	10.0%	5.9%	7.9%	4.5%	9.8%	6.2%
$0 to $9,999	89.7%	90.3%	81.2%	88.5%	88.8%	88.1%	80.2%	86.8%
$10,000 to $19,999	5.2%	2.4%	8.2%	4.0%	5.7%	3.3%	8.8%	4.8%
$20,000 to $29,999	2.3%	1.3%	3.6%	1.9%	2.6%	1.7%	3.5%	2.2%
$30,000 to $39,999	1.0%	1.1%	1.9%	1.2%	1.0%	1.1%	1.7%	1.2%
$40,000 to $49,999	0.8%	0.8%	1.2%	0.9%	0.6%	0.9%	1.2%	0.9%
$50,000 to $59,999	0.6%	0.7%	0.8%	0.7%	0.7%	0.8%	1.1%	0.9%
$60,000 or more	0.4%	3.4%	3.2%	2.7%	0.7%	4.1%	3.5%	3.3%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Mean	$3,461	$8,091	$11,166	$7,678	$3,873	$9,728	$11,905	$8,899

Source: Union pension records.

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Comparison of Wages and Residuals in 1990 versus 1992.
Union Actors Belonging to Actors' Equity Association (AEA) Only.

	1992 Wages & Residuals										
	$0	$1 to $999	$1,000 to $4,999	$5,000 to $9,999	$10,000 to $19,999	$20,000 to $29,999	$30,000 to $39,999	$40,000 to $49,999	$50,000 to $59,999	$60,000 or more	Total
1990 Wages & Residuals						**Counts**					
$0	10,616	347	1,239	626	346	114	34	34	22	19	13,396
$1 to $999	305	67	90	39	13	6	0	4	2	1	527
$1,000 to $4,999	1,032	103	578	303	120	51	12	10	6	5	2,220
$5,000 to $9,999	435	37	277	295	204	54	21	11	7	5	1,346
$10,000 to $19,999	198	23	159	186	257	103	33	13	18	18	1,008
$20,000 to $29,999	84	6	35	38	95	117	38	14	18	10	455
$30,000 to $39,999	33	3	29	13	26	20	29	11	23	13	200
$40,000 to $49,999	27	0	13	15	18	15	16	10	24	17	155
$50,000 to $59,999	17	2	6	16	13	10	5	5	14	24	112
$60,000 or more	11	1	0	6	10	9	5	2	12	21	77
Total	12,757	589	2,426	1,537	1,102	499	193	114	146	133	19,496
1990 Wages & Residuals						**Percentages**					
$0	54.4%	1.8%	6.4%	3.2%	1.8%	0.6%	0.2%	0.2%	0.1%	0.1%	68.7%
$1 to $999	1.6%	0.3%	0.5%	0.2%	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	2.7%
$1,000 to $4,999	5.3%	0.5%	3.0%	1.6%	0.6%	0.3%	0.1%	0.1%	0.0%	0.0%	11.4%
$5,000 to $9,999	2.2%	0.2%	1.4%	1.5%	1.0%	0.3%	0.1%	0.1%	0.0%	0.0%	6.9%
$10,000 to $19,999	1.0%	0.1%	0.8%	1.0%	1.3%	0.5%	0.2%	0.1%	0.1%	0.1%	5.2%
$20,000 to $29,999	0.4%	0.0%	0.2%	0.2%	0.5%	0.6%	0.2%	0.1%	0.1%	0.1%	2.3%
$30,000 to $39,999	0.2%	0.0%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	1.0%
$40,000 to $49,999	0.1%	0.0%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.8%
$50,000 to $59,999	0.1%	0.0%	0.0%	0.1%	0.1%	0.1%	0.0%	0.0%	0.1%	0.1%	0.6%
$60,000 or more	0.1%	0.0%	0.0%	0.0%	0.1%	0.0%	0.0%	0.0%	0.1%	0.1%	0.4%
Total	65.4%	3.0%	12.4%	7.9%	5.7%	2.6%	1.0%	0.6%	0.7%	0.7%	100.0%

Source: Union pension records.

Comparison of Wages and Residuals in 1990 versus 1992.
Union Actors Belonging to American Federation of Television and Radio Artists (AFTRA) Only.

	1992 Wages & Residuals										
	$0	$1 to $999	$1,000 to $4,999	$5,000 to $9,999	$10,000 to $19,999	$20,000 to $29,999	$30,000 to $39,999	$40,000 to $49,999	$50,000 to $59,999	$60,000 or more	Total
	Counts										
1990 Wages & Residuals											
$0	26,046	4,523	2,661	700	479	258	146	77	69	330	35,288
$1 to $999	3,285	3,173	1,240	188	84	28	15	8	4	29	8,054
$1,000 to $4,999	1,148	1,762	2,172	554	212	73	36	17	18	70	6,062
$5,000 to $9,999	288	271	614	767	404	69	36	23	16	45	2,533
$10,000 to $19,999	[illegible]	93	222	243	345	162	60	52	24	73	1,370
$20,000 to $29,999	42	24	58	58	190	164	78	50	27	80	771
$30,000 to $39,999	35	15	32	29	69	88	140	87	48	78	621
$40,000 to $49,999	21	15	12	18	31	53	60	79	87	92	468
$50,000 to $59,999	25	10	19	12	15	22	26	71	79	117	396
$60,000 or more	80	28	63	36	73	49	59	51	93	1,430	1,962
Total	31,065	9,914	7,093	2,605	1,902	966	656	515	465	2,344	57,525
	Percentages										
1990 Wages & Residuals											
$0	45.3%	7.9%	4.6%	1.2%	0.8%	0.4%	0.3%	0.1%	0.1%	0.6%	61.3%
$1 to $999	5.7%	5.5%	2.2%	0.3%	0.1%	0.0%	0.0%	0.0%	0.0%	0.1%	14.0%
$1,000 to $4,999	2.0%	3.1%	3.8%	1.0%	0.4%	0.1%	0.1%	0.0%	0.0%	0.1%	10.5%
$5,000 to $9,999	0.5%	0.5%	1.1%	1.3%	0.7%	0.1%	0.1%	0.0%	0.0%	0.1%	4.4%
$10,000 to $19,999	0.2%	0.2%	0.4%	0.4%	0.6%	0.3%	0.1%	0.1%	0.0%	0.1%	2.4%
$20,000 to $29,999	0.1%	0.0%	0.1%	0.1%	0.3%	0.3%	0.1%	0.1%	0.0%	0.1%	1.3%
$30,000 to $39,999	0.1%	0.0%	0.1%	0.1%	0.1%	0.2%	0.2%	0.2%	0.1%	0.1%	1.1%
$40,000 to $49,999	0.0%	0.0%	0.0%	0.0%	0.1%	0.1%	0.1%	0.1%	0.2%	0.2%	0.8%
$50,000 to $59,999	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.1%	0.2%	0.7%
$60,000 or more	0.1%	0.0%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.2%	2.5%	3.4%
Total	54.0%	17.2%	12.3%	4.5%	3.3%	1.7%	1.1%	0.9%	0.8%	4.1%	100.0%

Source: Union pension records.

Comparison of Wages and Residuals in 1990 versus 1992.
Union Actors Belonging to both AEA and AFTRA.

1990 Wages & Residuals	1992 Wages & Residuals: $0	$1 to $999	$1,000 to $4,999	$5,000 to $9,999	$10,000 to $19,999	$20,000 to $29,999	$30,000 to $39,999	$40,000 to $49,999	$50,000 to $59,999	$60,000 or more	Total
Counts											
$0	3,843	841	662	239	123	54	15	26	9	32	5,844
$1 to $999	949	1,049	551	136	92	21	11	7	14	14	2,844
$1,000 to $4,999	547	701	1,090	459	248	66	26	23	22	53	3,235
$5,000 to $9,999	172	172	490	352	295	73	30	27	19	40	1,670
$10,000 to $19,999	67	70	242	290	377	146	51	33	24	66	1,366
$20,000 to $29,999	26	18	72	66	166	101	67	20	20	40	596
$30,000 to $39,999	17	13	34	41	52	51	39	17	20	27	311
$40,000 to $49,999	16	5	22	16	41	22	24	19	22	20	207
$50,000 to $59,999	5	5	17	14	24	19	5	8	13	31	141
$60,000 or more	18	23	40	33	52	35	16	23	24	267	531
Total	5,660	2,897	3,220	1,646	1,470	588	284	203	187	590	16,745
Percentages											
$0	23.0%	5.0%	4.0%	1.4%	0.7%	0.3%	0.1%	0.2%	0.1%	0.2%	34.9%
$1 to $999	5.7%	6.3%	3.3%	0.8%	0.5%	0.1%	0.1%	0.0%	0.1%	0.1%	17.0%
$1,000 to $4,999	3.3%	4.2%	6.5%	2.7%	1.5%	0.4%	0.2%	0.1%	0.1%	0.3%	19.3%
$5,000 to $9,999	1.0%	1.0%	2.9%	2.1%	1.8%	0.4%	0.2%	0.2%	0.1%	0.2%	10.0%
$10,000 to $19,999	0.4%	0.4%	1.4%	1.7%	2.3%	0.9%	0.3%	0.2%	0.1%	0.4%	8.2%
$20,000 to $29,999	0.2%	0.1%	0.4%	0.4%	1.0%	0.6%	0.4%	0.1%	0.1%	0.2%	3.6%
$30,000 to $39,999	0.1%	0.1%	0.2%	0.2%	0.3%	0.3%	0.2%	0.1%	0.1%	0.2%	1.9%
$40,000 to $49,999	0.1%	0.0%	0.1%	0.1%	0.2%	0.1%	0.1%	0.1%	0.1%	0.1%	1.2%
$50,000 to $59,999	0.0%	0.0%	0.1%	0.1%	0.1%	0.1%	0.0%	0.0%	0.1%	0.2%	0.8%
$60,000 or more	0.1%	0.1%	0.2%	0.2%	0.3%	0.2%	0.1%	0.1%	0.1%	1.6%	3.2%
Total	33.8%	17.3%	19.2%	9.8%	8.8%	3.5%	1.7%	1.2%	1.1%	3.5%	100.0%

Source: Union pension records.

Comparison of Wages and Residuals in 1990 versus 1992.
Union Actors Belonging to AEA, AFTRA or Both.

	1992 Wages & Residuals										
	$0	$1 to $999	$1,000 to $4,999	$5,000 to $9,999	$10,000 to $19,999	$20,000 to $29,999	$30,000 to $39,999	$40,000 to $49,999	$50,000 to $59,999	$60,000 or more	Total
1990 Wages & Residuals						Counts					
$0	40,503	5,711	4,562	1,565	948	426	195	137	100	381	54,528
$1 to $999	4,539	4,289	1,881	363	189	55	26	19	20	44	11,425
$1,000 to $4,999	2,727	2,566	3,840	1,316	580	190	74	50	46	128	11,517
$5,000 to $9,999	895	480	1,381	1,414	903	196	87	61	42	90	5,549
$10,000 to $19,999	361	186	623	719	979	411	144	98	66	157	3,744
$20,000 to $29,999	152	48	165	162	451	382	183	84	65	130	1,822
$30,000 to $39,999	85	31	95	83	147	159	208	115	91	118	1,132
$40,000 to $49,999	64	20	47	49	90	90	100	108	133	129	830
$50,000 to $59,999	47	17	42	42	52	51	36	84	106	172	649
$60,000 or more	109	52	103	75	135	93	80	76	129	1,718	2,570
Total	49,482	13,400	12,739	5,788	4,474	2,053	1,133	832	798	3,067	93,766
1990 Wages & Residuals						Percentages					
$0	43.2%	6.1%	4.9%	1.7%	1.0%	0.5%	0.2%	0.1%	0.1%	0.4%	58.2%
$1 to $999	4.8%	4.6%	2.0%	0.4%	0.2%	0.1%	0.0%	0.0%	0.0%	0.0%	12.2%
$1,000 to $4,999	2.9%	2.7%	4.1%	1.4%	0.6%	0.2%	0.1%	0.1%	0.0%	0.1%	12.3%
$5,000 to $9,999	1.0%	0.5%	1.5%	1.5%	1.0%	0.2%	0.1%	0.1%	0.0%	0.1%	5.9%
$10,000 to $19,999	0.4%	0.2%	0.7%	0.8%	1.0%	0.4%	0.2%	0.1%	0.1%	0.2%	4.0%
$20,000 to $29,999	0.2%	0.1%	0.2%	0.2%	0.5%	0.4%	0.2%	0.1%	0.1%	0.1%	1.9%
$30,000 to $39,999	0.1%	0.0%	0.1%	0.1%	0.2%	0.2%	0.2%	0.1%	0.1%	0.1%	1.2%
$40,000 to $49,999	0.1%	0.0%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.9%
$50,000 to $59,999	0.1%	0.0%	0.0%	0.0%	0.1%	0.1%	0.0%	0.1%	0.1%	0.2%	0.7%
$60,000 or more	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	1.8%	2.7%
Total	52.8%	14.3%	13.6%	6.2%	4.8%	2.2%	1.2%	0.9%	0.9%	3.3%	100.0%

Source: Union pension records.

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